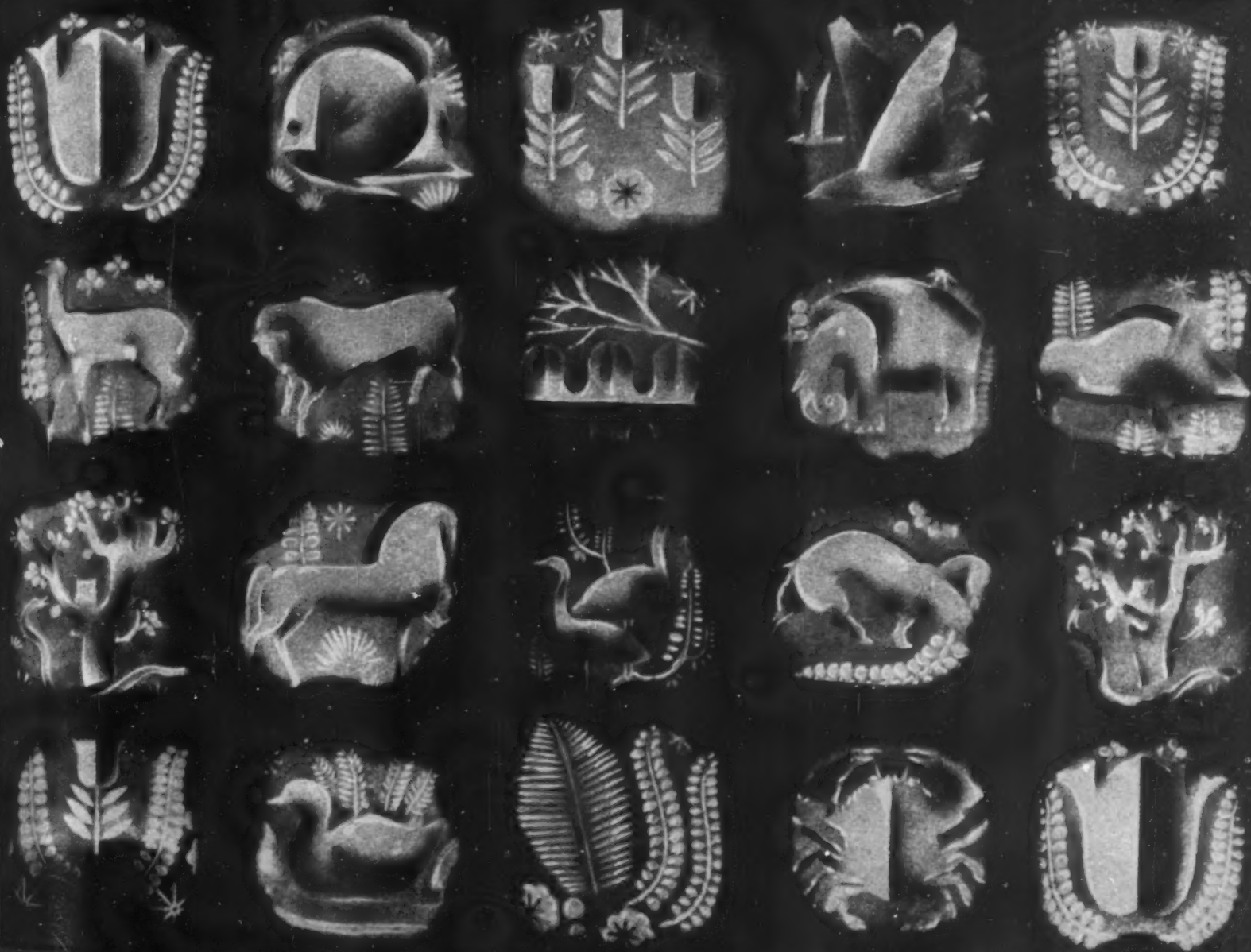


SCHOOL ARTS

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ALEMOS
EDITOR
STANFORD
UNIVERSITY
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MODERN GLAZED ENAMEL PANEL
"ANIMAL KINGDOM" by Edward Wilson
Cleveland, Ohio

DESIGN • ORNAMENT • DECORATION
NOVEMBER 1945

VOLUME
45
NUMBER
3
THIRTY-FOUR
PAGES



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The original plaster models and dresses are displayed in the United States Museum, but the Family Circle brings the museum to you through this excellent booklet, published by the Historical Publishing Company, 6115 Western Avenue, N. W., Washington, D. C. Send \$1.05 direct to the publishers or \$1.08 (three cents postage for forwarding requests) to Secretary, The School Arts Family, 1511 Printers Building, Worcester 8, Mass.

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Written from actual schoolroom experience by John Sternig, science director of the Glencoe, Illinois, Public Schools and sponsored by the American Airlines Company, this project enables every pupil to see his or her own world as it exists—and this "imagination tonic" puts "life" into every country that is plotted on the broad surfaces. Like a trip in a Buck Rogers space ship, the earth is seen from the "great outside" that surrounds it and the schoolroom becomes the stratosphere of the "class-made" globe.

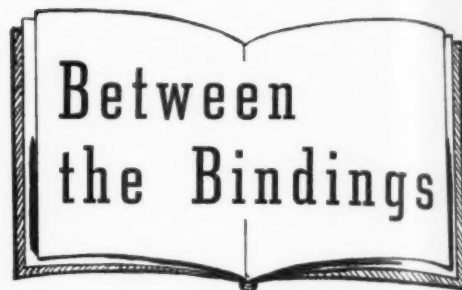
Develop initiative, cooperation, and skill in your craft classes through the use of this booklet PUPILS BUILD OWN GLOBES. Send 28 cents today for your copy to Secretary, The School Arts Family, 1511 Printers Building, Worcester 8, Mass., before January 31, 1946.

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chosen from the entire collection of the Metropolitan Museum of Art and brought to you in booklet form for only fifty-eight cents. A valuable addition to your "school gallery" of paintings, this booklet brings you outstanding examples of the Dutch, Flemish, French, German, Italian, and Spanish schools of painting, with an introduction by Harry B. Wehle, Curator of Paintings at the Metropolitan.

The reproductions are all printed on heavy white coated paper and the cover of the 9-by 12-inch booklet is an attractive rust and gray with white lettering. Beside each picture is the name of the artist, the name of the picture, date that the artist lived, and how the picture was acquired by the Metropolitan Museum. Some of these outstanding paintings are Rembrandt's MAN WITH A MAGNIFYING GLASS, El Greco's VIEW OF TOLEDO, Manet's BOATING, and Degas' DANCERS PRACTICING AT THE BAR.

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Written by Franz Sales Meyer, this book contains 548 pages measuring 6" x 8½", a combination of a wealth of material and a convenient size for classroom use, and is divided into three sections; 1. THE ELEMENTS OF DECORATION; 2. ORNAMENT APPLIED TO FEATURES; 3. DECORATED OBJECTS.

Beneath these main headings are found geometrical elements, natural forms, artificial objects, bands, free ornaments, supports, enclosed ornament, repeating ornament, vases, metal objects, furniture, jewelry, heraldry, ornamental lettering, and printing.

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YOU CAN PAINT A PORTRAIT

All of us have experienced the desire to paint a portrait, but it sounds like an overwhelming undertaking for the beginner. Out of this general need for beginning instruction in oil painting came the book by Frederic Taubes titled OIL PAINTING FOR THE BEGINNER.

Within the 148 7½-by 10-inch pages you find secrets of oil painting as you are instructed by this teacher-artist in the general and fine points of successful oil painting.

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After this preliminary instruction period you start the actual painting, including the sketch, facial contours, and choice of background that will set off the portrait to best advantage. From this very complete lesson on portrait, Mr. Taubes moves on to the painting of flowers, still life, landscapes, closing on a practical note with chapters on correcting a dry painting, overpainting an old canvas, cleaning and varnishing paintings.

This book is just what you've been looking for to make first attempts in oil painting exciting adventures that lead to ultimate skills and successes with this fascinating medium.

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KAPALA
(TURBAN)



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SLENDANG
(CARRYING)
CLOTH



The SARONG
(SKIRT)

The
Sarong
in
Use

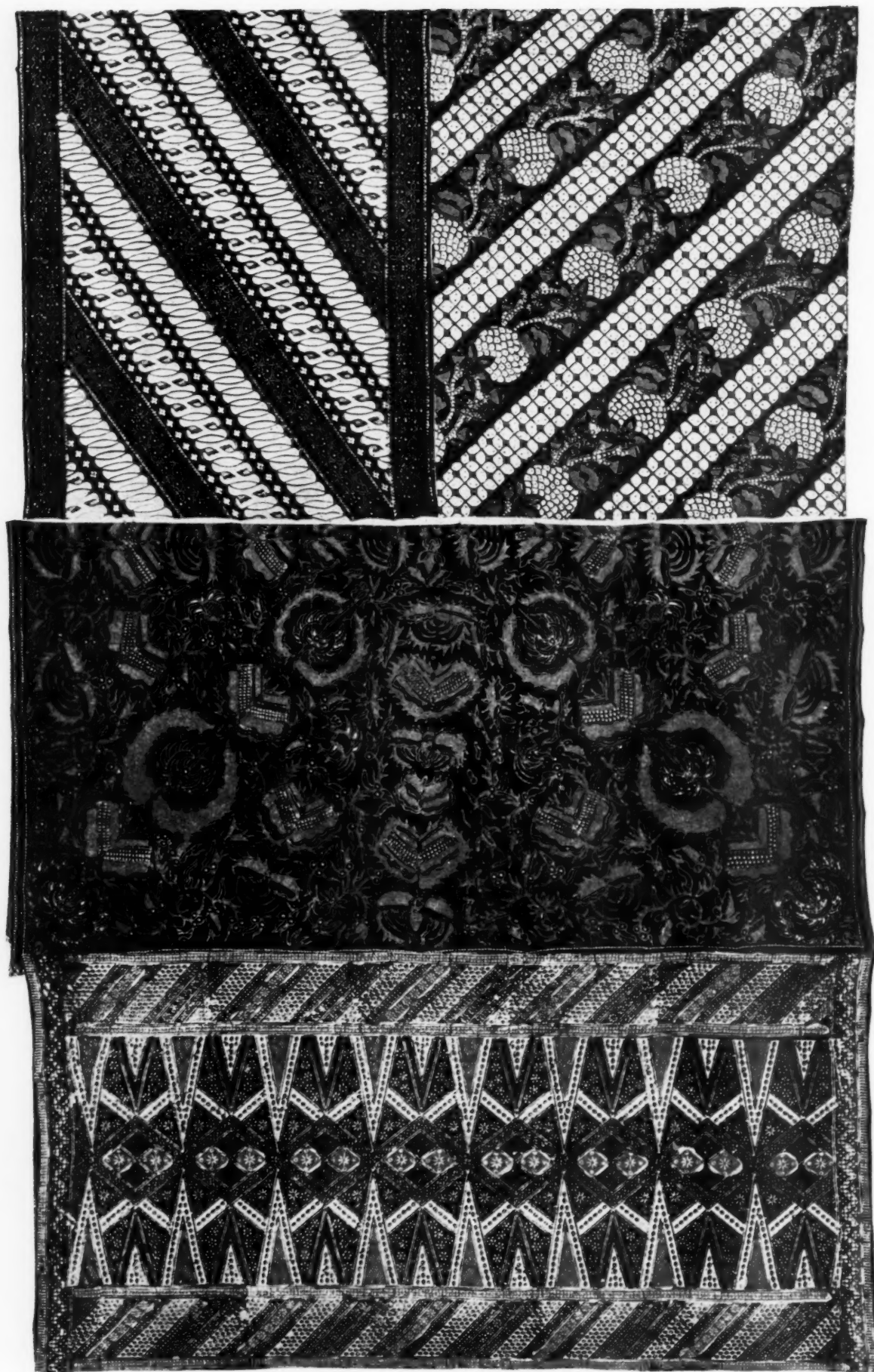
Slendang
in
Use



The TJANTING
for Flowing Wax

The batiks of Java is a textile art internationally known for its beautifully and artistically produced motifs. Intricate patterns are poured with melted wax onto cloth surface and the same wax pattern is backed with wax on the reverse side. The cloth is then dipped into the dye, the wax is removed afterwards, completing the process.

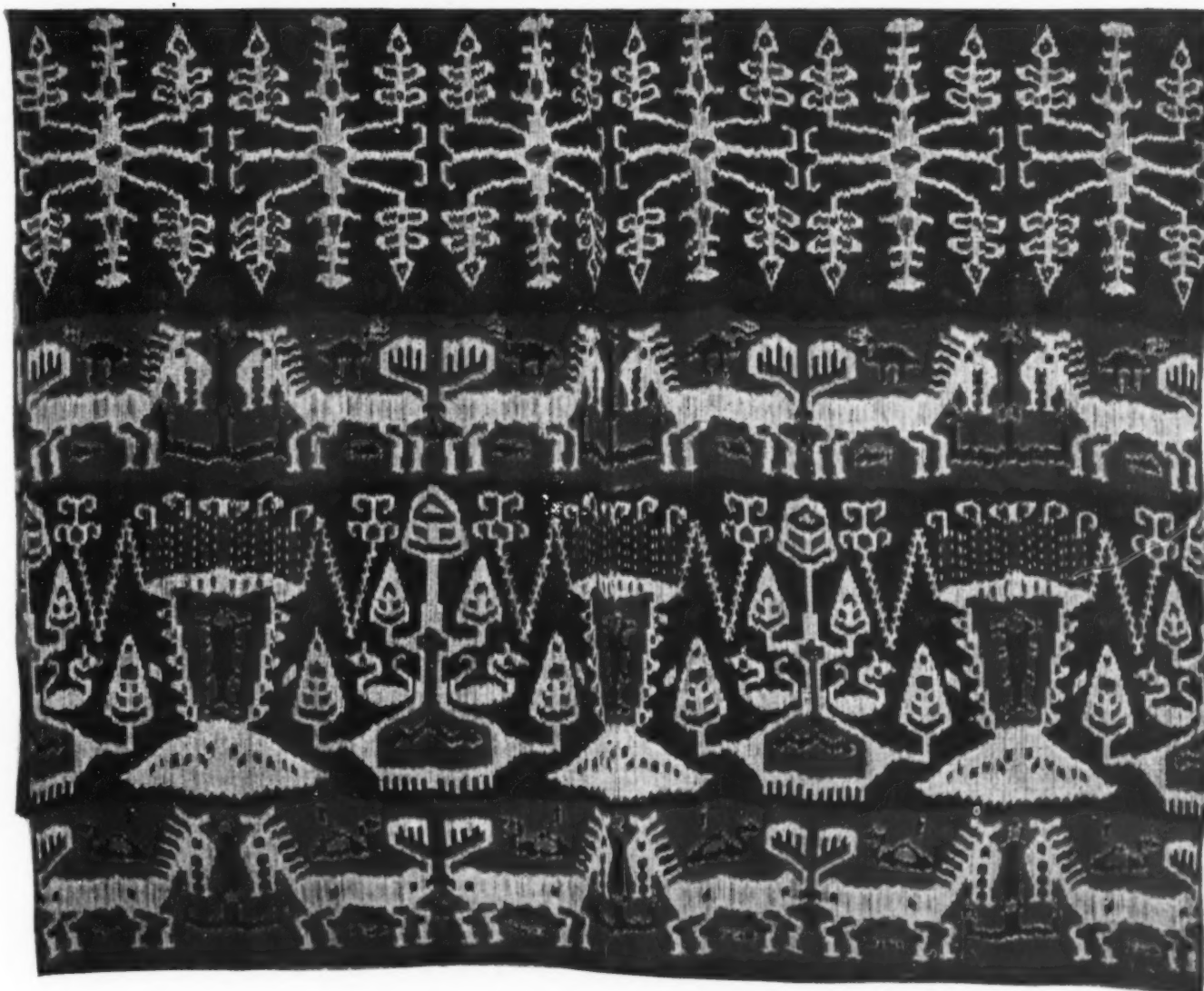
(These four pages were delayed due to the War situation. School Arts subscribers will find these illustrations particularly valuable when used with the material in the September number — "Islands of the World Art.")



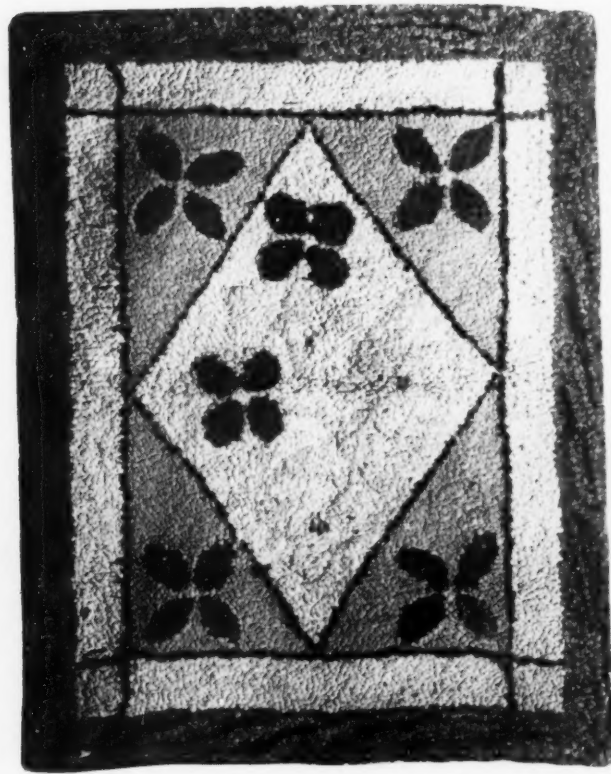
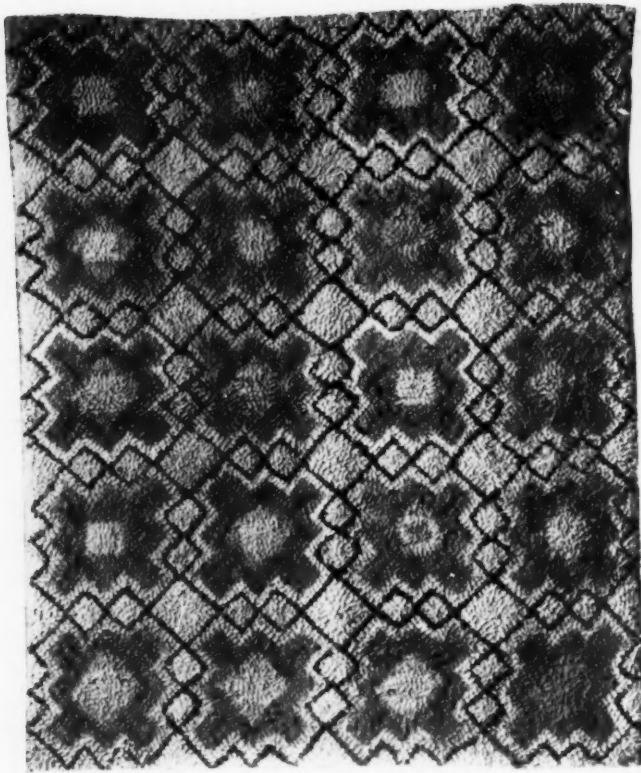
The three top examples of Javanese batiks illustrate a few of the varying types of designs used. Different localities have adopted certain designs or colors which identify their productions. The lower batik design is known as "tjap" printing and is a similar process to batik, and was originated in Madras, in the 15th century. The design is made with strips of copper set into the end grain of wooden blocks to form designs in relief. The metal strips are bent with pliers to shape to form the designs. These are used to print the patterns onto the cloth after being dipped into melted wax.



Hooked Rug from Cape Breton Island, Nova Scotia, a textile method inherited from Morocco by way of Spain, perhaps from bed coverlets brought by cod fishermen from Spain.



Sumba Island weavers not far from Java produce a beautiful type of dyed warp weaving by tying fibres over the stretched warp and then applying dye to the warp. Removing the fibre reveals the pattern. Such textiles are used as burial shrouds, the animal and votive forms representing "responders" for the dead in their next world similar to the "ushabti" figures of the Egyptians and the woven horse figures on Navajo burial blankets.



The Hooked Rugs from Nova Scotia and nearby islands are made in naturalistic, conventional, and geometric patterns. The geometric are most sought by art connoisseurs but the public prefer the naturalistic forms.

Because the Sumba Island burial blanket is destroyed during the funeral rites, there are not many available for collectors and they are considered very rare.

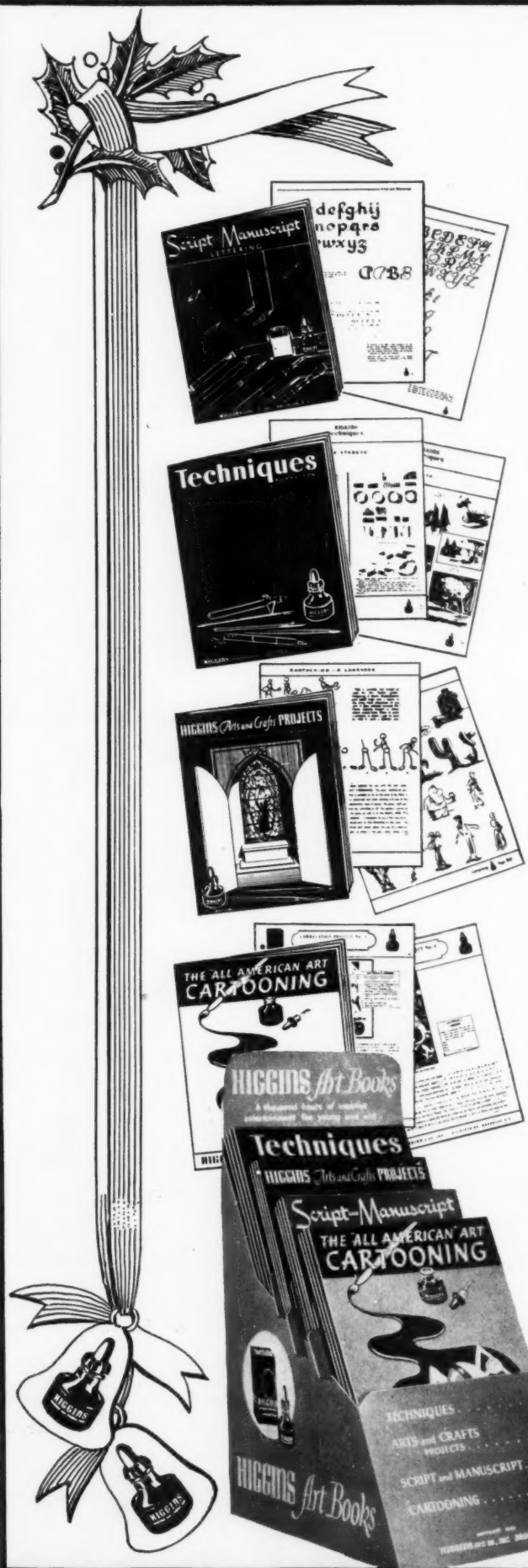
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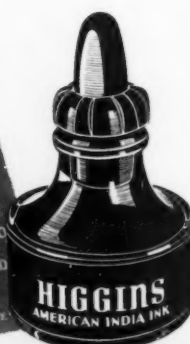
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
 Good News! Restrictions have been removed on tooling calf. Calf skin can now be sold to civilians without danger of a jail sentence. Not so good,  in that there isn't enough calf to take care of hospital requirements and they really come first—you agree, don't you? By next spring, conditions should improve.

Hate to keep harping on metals, but it seems too good to be true. Plenty of copper, brass, Nu-gold, and aluminum on the shelves again—all gauges except 36 gauge. Hope the popular 36 gauge copper for tooling will be in stock by the time this is printed.

That's an idea—if you can't get calf skin for tooling, how about tooled copper pictures, box covers, albums, book ends, etc.—it's inexpensive too—5 lbs. (about 21 ft.) only \$2.50—most projects require only $\frac{1}{4}$ to $\frac{1}{2}$ sq. ft.


In New York, stop in at the retail store, 12 East 41st Street, in Los Angeles, 915 So. Grand Avenue. Free demonstrations—display of materials and finished projects. Loads of new ideas.

 "Out of stock for the duration" items are now pouring in. In a few months you will again have only to order to receive. It seems the rumor is getting around that "there is a peace on."

 American Handicrafts' Green Book of Design (\$1.25) has a wealth of design material for metalcraft and jewelry. Most designs adaptable to leather, linoleum block printing, etc.—20 of the pages are crammed with designs.

We are still hopeful that the Army is going to let loose some of our key craftsmen—remember them—Pete Pedersen, Ted Telfson, Neal Romano. Sure would be good to see their smiling faces again at the store and at conventions.

Speaking of conventions—Eastern, Western and Pacific Arts really should be something to see, with all the new post war items. Let's hope the transportation hump is past and the restrictions on conventions has been completely removed before spring rolls around.

 Have we mentioned our new retail store—at 12 East 41st Street—"growing pains" possibly, but enough people have complimented us on it, so that we're really quite sure that you, too, will like it.

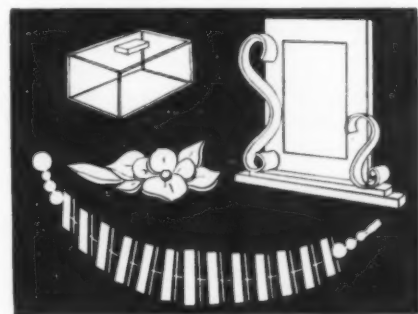
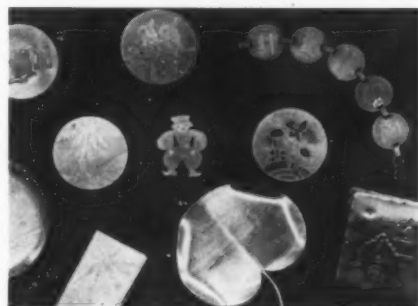
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MISS NELLE ADAMS SMITH

AN APPRECIATION

In the death of Nelle Adams Smith, *School Arts* and its readers have lost an Advisory Editor whose place will be difficult if not impossible to fill. For many years her name has found an honored place on the title page of this magazine. For many more years the fame of Miss Smith as an artist, as a musician, and as a leader in every good work, has been heralded far and wide.

Born in Union City, Indiana, she began her career as a teacher in the grades, in which art and music were included in her subjects. Not satisfied to become "just an art teacher," she used her vacations in intensive study at home and abroad, developing her artistic talent to the point where several institutions gave her certificates, diplomas, and degrees in art.

Her success as a teacher of art and a vocalist of more than ordinary merit is not only worthy of praise, but will always be an inspiration to those who knew her.

School Arts joins in expressions of sympathy to her relatives and sorrow to those who will miss her charming personality.

INTRODUCTION TO NOVEMBER SCHOOL ARTS

by Alliston Greene

★ This month the subjects are Design, Ornament and Decoration, and the articles are "designed" to help every reader to make these subjects alive and interesting. The Editor himself covers the entire matter, in his four pages of illustrations—75, 76, 77, 78.

★ Three contributors this month begin with the proposition that (1) Children are normally destructive, or (2) that they are influenced by the great destructive forces of the war. Both these viewpoints are absolutely correct and may well be used to illustrate the need of some form of constructive rehabilitation:

(1) M. Grace Helms, Art Instructor in Topeka, Kansas, gives the idea of constructive design a personal touch in her page of Monograms. With these several examples for reference, let each student see what he and she can do with a monogram of their own. There is good training and considerable pleasure in such a problem.

(2) Raymond C. Henry, Troy, N. Y., begins with the idea that young people at a certain age take "perverted joy" in breaking windows and in other destructive activities. During the excitement of V-E and V-J days, this apparent fact came to one such community. "Creative accomplishment . . . is seemingly an 'age of destruction'." By careful suggestion and giving them considerable freedom, this instructor taught some of his pupils to find as much fun in drawing as in breaking milk bottles.

(3) Still another art teacher, Margie Coleman Harris, Gonemauha, Pa., where one of the chief sports is defacement of buildings, introduced a new game of construction—that of repairing the damage done. Apparently it was a success as told by story and illustration on page 86. It is just as easy to lead young people into an appreciation of beauty as it is to allow them to drift into the habit of destruction. Miss Harris has demonstrated one way.

★ "Creating designs . . . may be just as fascinating as discovering new bypaths to a favorite haunt." So writes Miss Ruth M. Freyberger, Art Supervisor, Reading, Pa. (p. 80).

Veterans in the hospital in Fort Snelling, Minn., find a favorite pastime in fancy needlework, leatherwork, petit point, hooked rugs, weaving, and wood carving. Illustrations of these handicrafts are furnished by Gertrude D. Ross on page 81. Excellent examples in Applied Design.

Another design problem is sent in by Margaret Conley, Dayton, Ohio. After a study of birds and trees (p. 96) to become more familiar with their peculiarities, the drawing and the coloring became a pleasure, never tiresome, to the children as they created their own designs in many ways.

The designing of figures and heads, under direction of Myrtle G. Sanders, Sault Ste. Marie, Michigan, with the use of pen or brush and ink, (pages 98 and 99) shows considerable originality even though the illustrations are lacking in beauty. Sometimes beauty may be sacrificed for the sake of the more practical.

★ In the Stained Glass Window Designs, pages 101 and 102, there are elements of real beauty, for Easter and Christmas are holidays which inspire feelings of sentiment, to be expressed in more serious designs. Miss Durfee, Art Supervisor, and

(Please turn to page 6-a)

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand
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EDITOR-IN-CHIEF

Esther deLemos Morton
ASSOCIATE EDITOR

STANFORD UNIVERSITY CALIFORNIA

Vol. 45 No. 3

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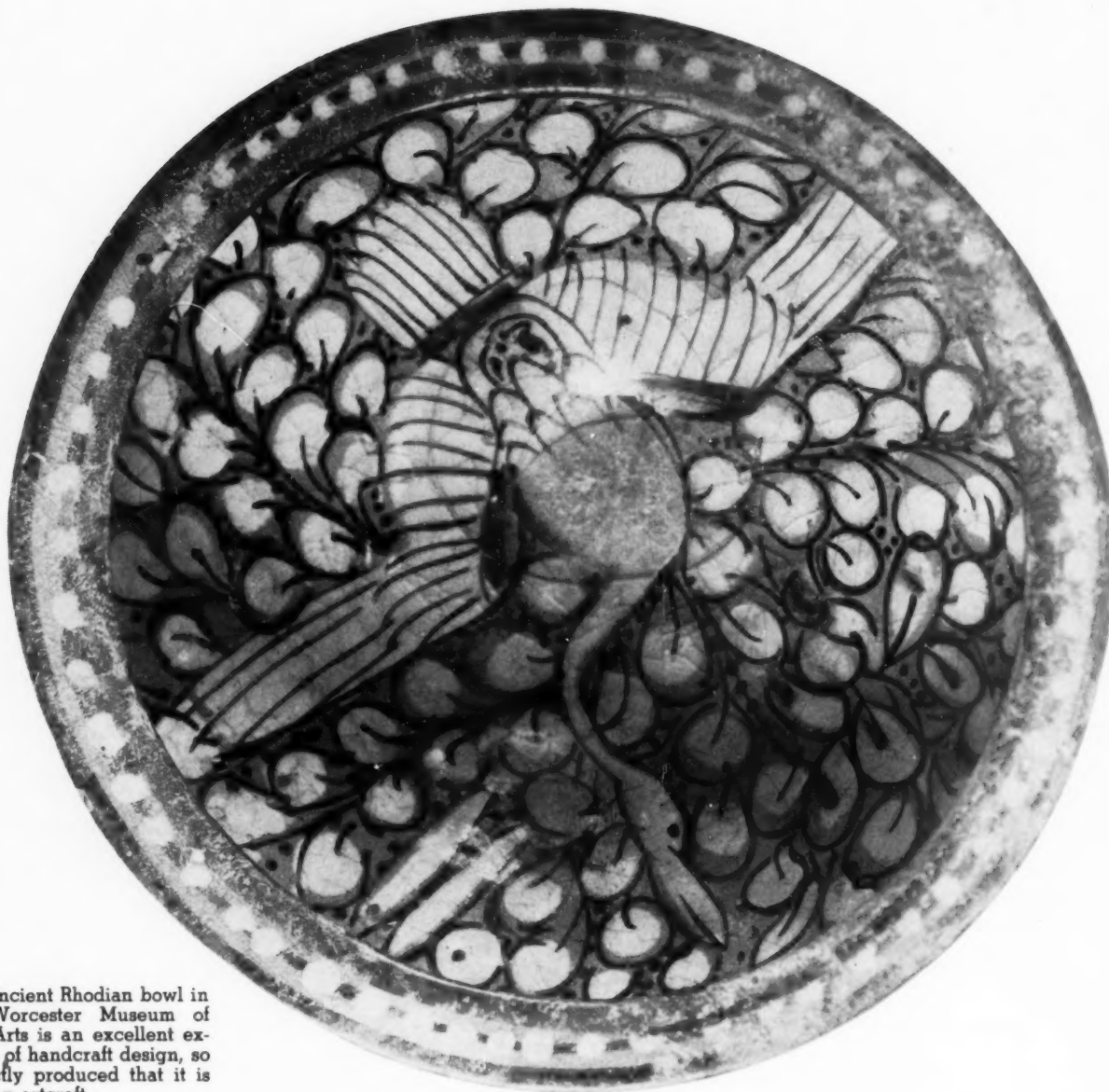
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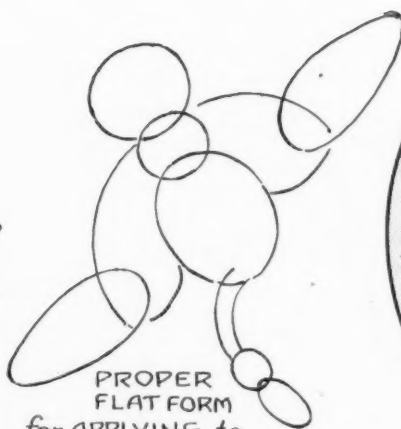
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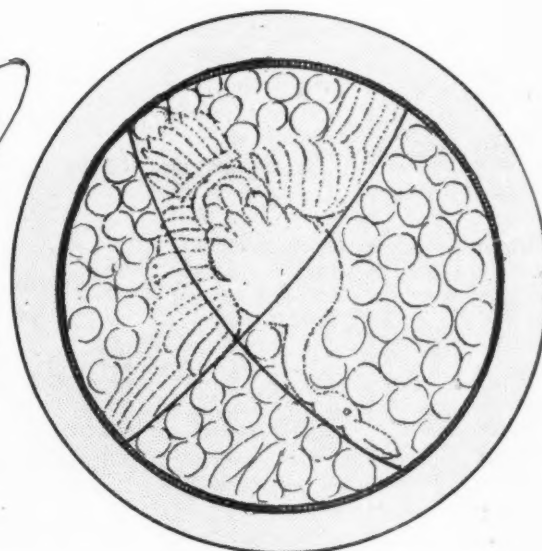
This ancient Rhodian bowl in the Worcester Museum of Fine Arts is an excellent example of handcraft design, so perfectly produced that it is truly an artcraft



BIRD in
PERSPECTIVE
Improper for use
in APPLIED
ARTCRAFT



PROPER
FLAT FORM
for APPLYING to
ARTCRAFT



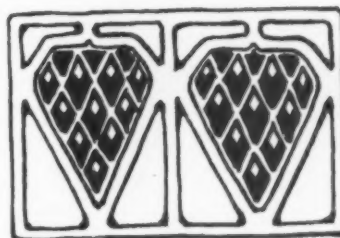
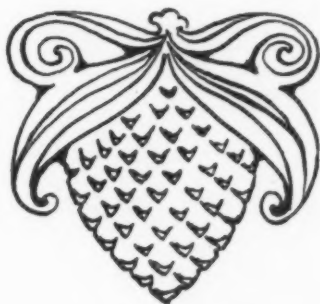
The artist who made it had a sensitive feeling for consistency. Note how the bird motif has been designed as an ORNAMENT so that it is a circular composition in form, and even the background leaves echo the circular bowl. The wings are completed on the deep sides of the bowl, not visible on this photograph



ORNAMENT.



The
PINE
CONE

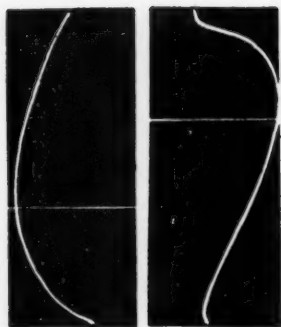


All decorative design classifies itself into four divisions, Naturalistic, Conventional, Abstract and Geometric. Those that mix these types in the one motif are undesirable



Ornament used on any of the many materials adaptable to the art crafts should always partake of the qualities of the material used. Certainly an ornament used for lace, wood or iron, should have qualities adaptable to the limitations of as well as the character of the material

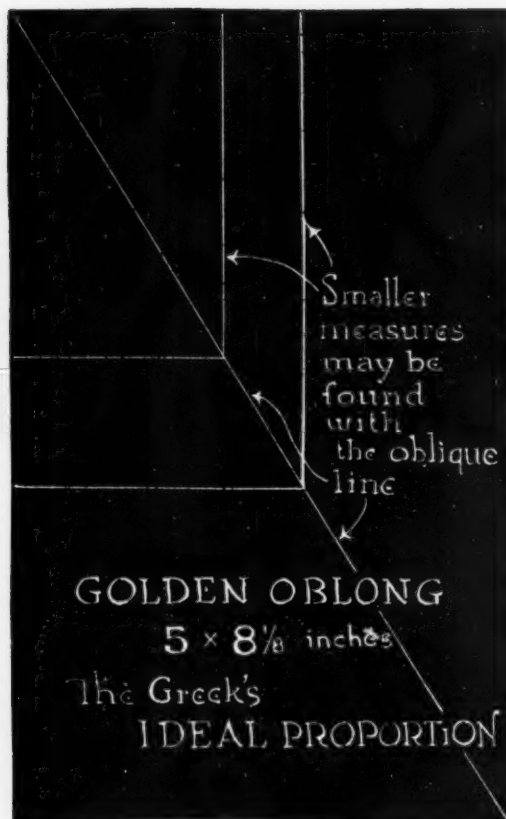




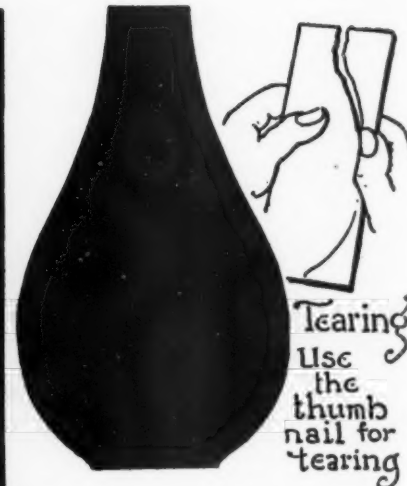
Widest part above and below the Center



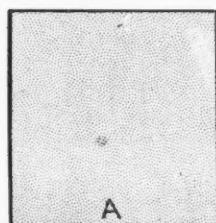
The Golden Oblong is folded down the Center



POTTERY DESIGN



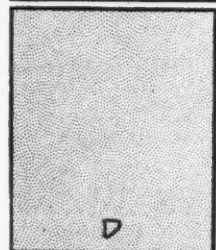
Cut the folded oblong along the bowl line



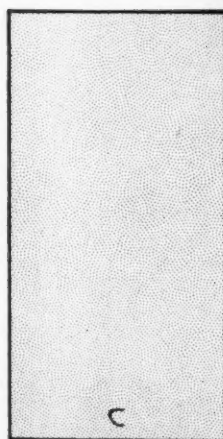
A



B

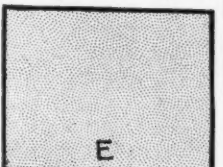


D



C

A = Square plus
 B = Square & Half minus
 C = 2 Squares plus
 D = Square plus
 E = Half Square plus
 F = Square & Half plus



E



F

Good Proportions for any Artcrafts require a knowledge of the proper relation of heights and widths to each other. Also the variation of surface decoration areas to the portion left undecorated

A circle attracts the eye more than the ellipse, but the Oval is more interesting with its double radiation



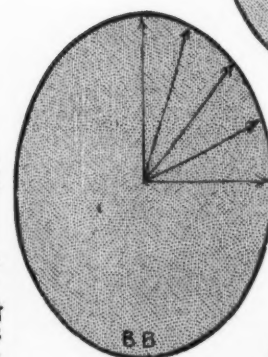
CIRCLE



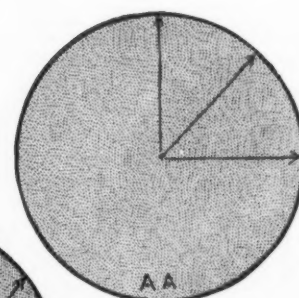
ELLIPSE



OVAL

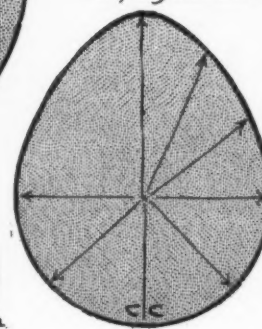


BB

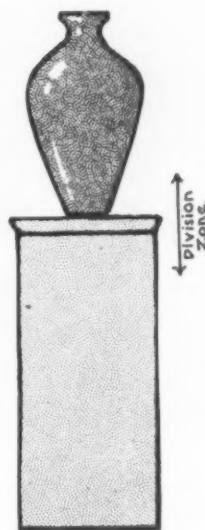
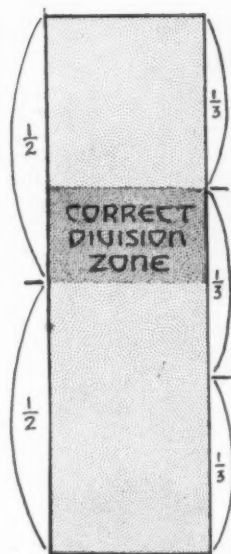
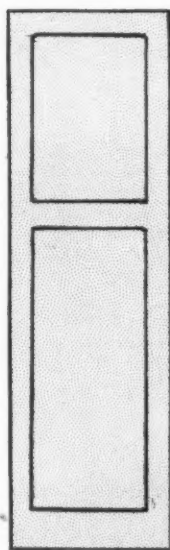
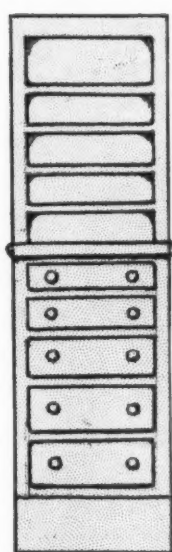


AA

AA - Equal Radiation
 BB - Varying Radiation
 CC - Both Equal and Varying Radiation

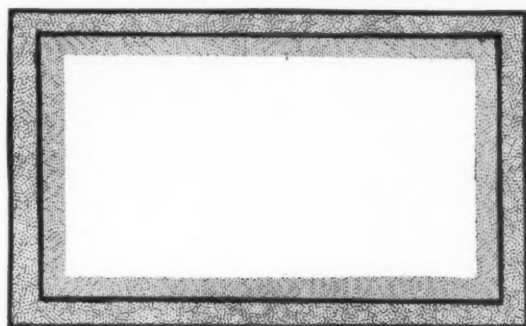


CC



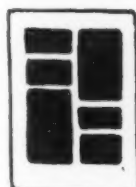
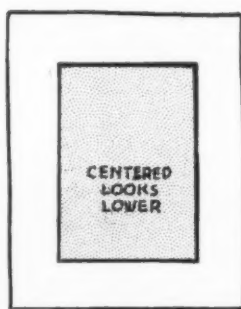
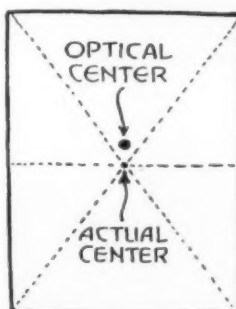
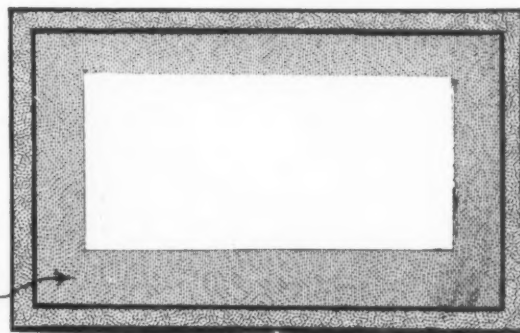
The Division
Zone Reversed

Measure is an important part of Artcraft knowledge. It guides the proportionate building of one part of artcraft as related to another. It identifies a large fault if Measure is ignored, as no amount of perfect ORNAMENT applied as DECORATION to the incorrect DESIGN will overcome imperfect MEASURE

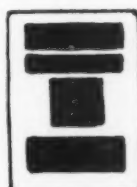
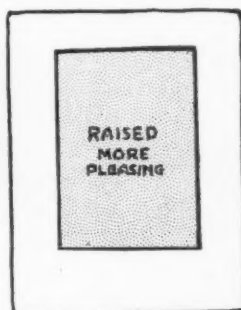


AVOID
EQUAL
FRAME
&
MAT
SPACES

VARY
FRAME
&
MAT
SPACES
DEEPER
BELOW



OCCULT
BALANCE



BI-SYMMETRIC
BALANCE

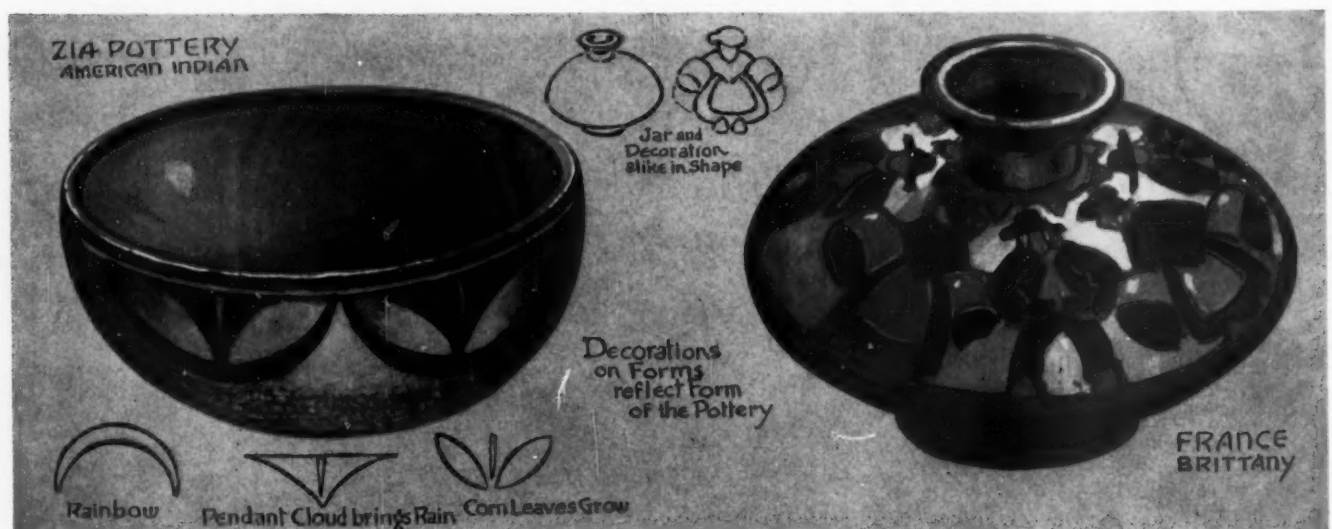
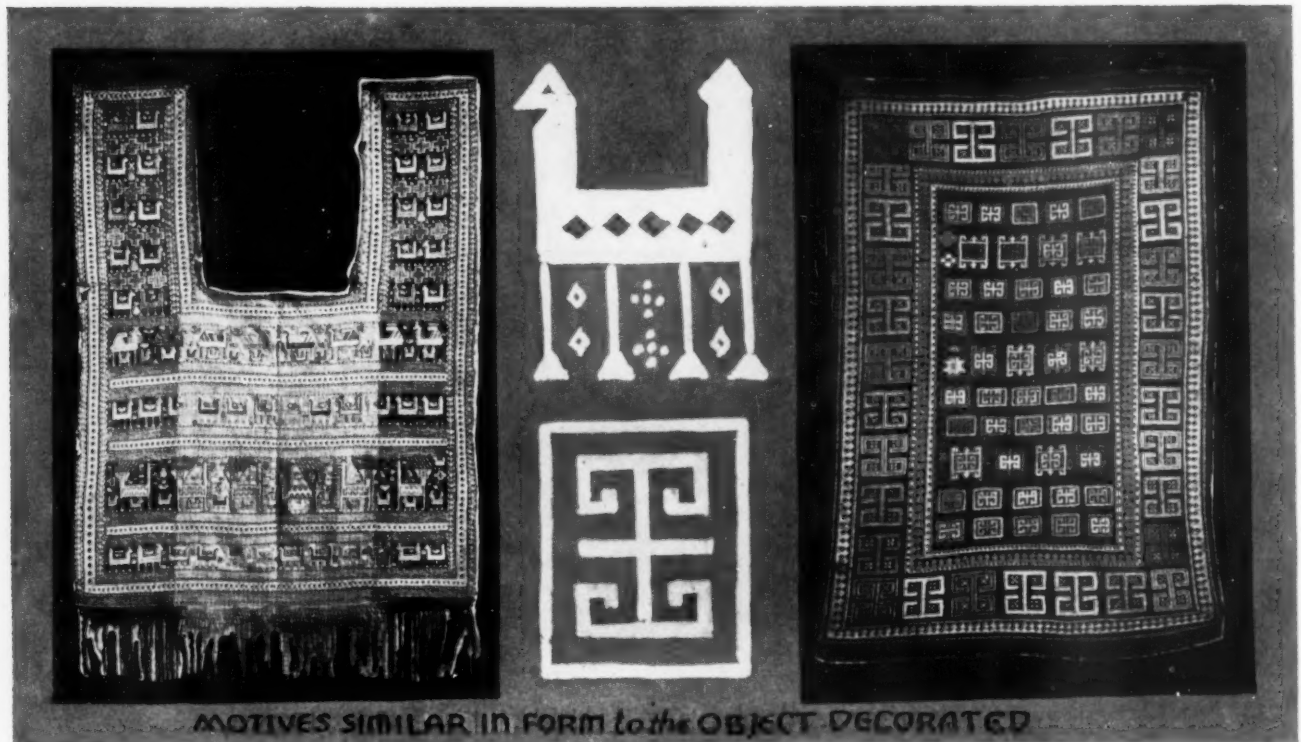
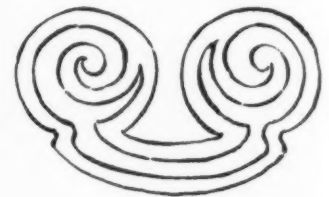
BALANCE is an important principle in all
ARTCRAFTS - from Book Pages to Houses





Harmony occurs when the Ornament reflects the shape of the artcraft object

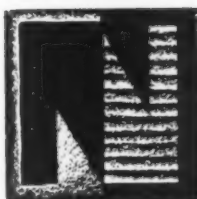
The repeat of this motif on the Carved Cinnabar bowl becomes a part of the whole



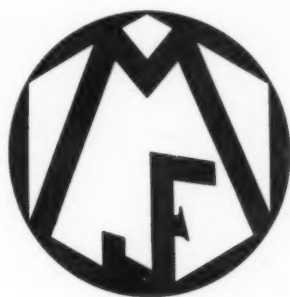
PERSONALIZE WITH A MONOGRAM

M. GRACE HELMS

Art Instructor, Boswell Junior High School, Topeka, Kansas



NEVER before in the field of art has there been a greater need for children to create something. In this day when all the world is conscious of a constant tearing down, there truly is this need to create from out of oneself something beautiful, useful and lasting.



Monogram designs in a very small way are the part of this creative program. A student begins with a most personal aspect of himself, his name. Since it is his own name upon which he is working there is nothing of more interest to him. Due to this keen interest it is a certain fact that he will create a monogram design purely original and beautiful.



Unlike many projects in the art class this can be put to a practical use. It can be used to mark or label the personal belongings of the pupil, or it can even be duplicated by a printer on personalized stationery.

Even if it isn't used for some practical purpose one can never doubt the effect it has had upon the student who created a well-designed monogram.



NEW APPROACH TO DESIGN

RUTH M. FREYBERGER

Art Supervisor, Huntingdon Borough Schools, Reading, Pennsylvania



CREATING designs of much strength and beauty may be just as fascinating as discovering new by-paths to a favorite haunt. The seventh grades of the Huntingdon Borough Schools entered into this exciting adventure little knowing the many delightful experiences they would have before reaching the end of their journey.

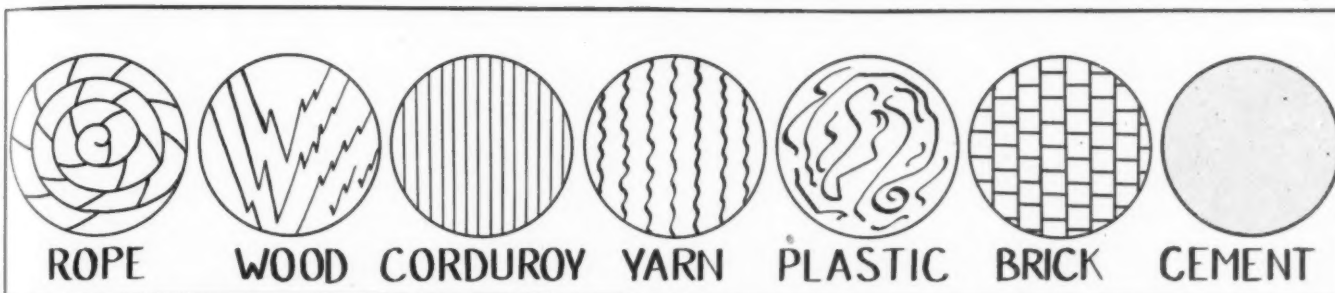
PART I. Capitalizing upon the knowledge that children love to collect and hoard, a list of twenty items was advanced from which group each child collected at least eight. In the list were included such materials as rope, yarn, cement, brick, glass, linoleum, plastics, velvet, corduroy, tin, metal, wire, burlap, wood, cotton, straw, leather, rubber, net,

sponge, crepe paper, and ribbon—those giving variety in their color, shape, texture, and feel.

After examining each material the problem of representing eight of these to the best of his ability was presented to the student. How does crepe paper differ from rope? Velvet from straw? Plastic from wood? What kind of lines would be used to represent each?

Each child interpreted the materials as he himself reacted to them. The colors used were analogous or friendly neighbors on the color wheel plus complementary for necessary contrast.

PART II. Large abstract designs were planned on 18- by 24-inch gray manila paper utilizing the design principles of Emphasis, Balance (occult), and Repetition which resulted in a unification of the whole. Saturating himself with his chosen materials, each



pupil attempted to visualize resulting design motifs inspired by close study of the materials. Velvet formed good backgrounds—so also did piqué, and corduroy. Rope suggested spirals, yarn suggested cornucopias, wood suggested leaves, plastics suggested countless interesting forms, etc. Layouts were criticized. Was the design interesting, balanced, unified by repetition of similar lines, rhythmic? Then

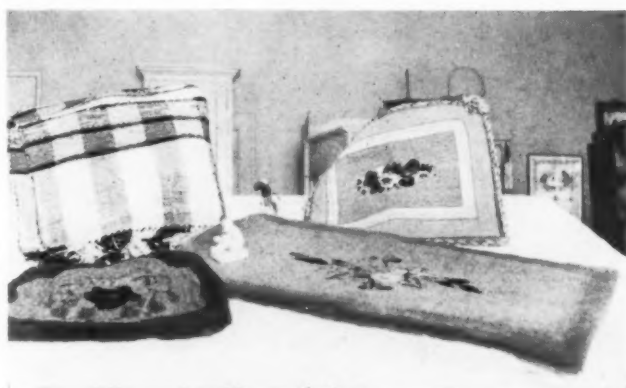
came the application of color. Colors had to be repeated, couldn't fight with each other, had to show contrast, and had to give the creator a pleasant feeling when viewing the completed design.

Needless to say, there were as many distinctive designs in the room as there were students. Individual personalities were brought to light as no other project had been able to do during the entire year.



APPLIED DESIGN

GERTRUDE D. ROSS, Veterans' Hospital, Fort Snelling, Minnesota



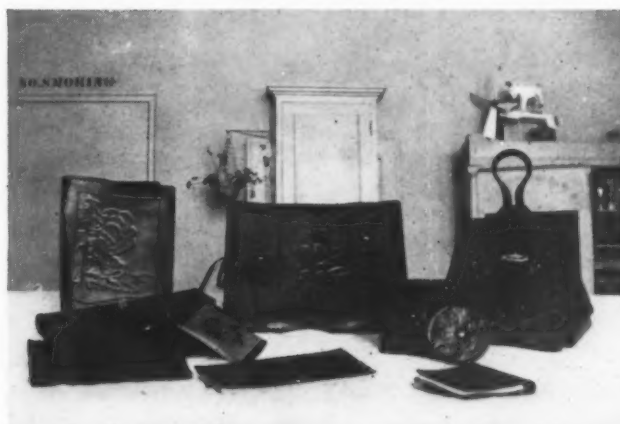
Hooked rugs, weaving, and woodcarving done by Veterans



Fancy needlework, another favorite pastime



Petit point, another craft offered the Veterans at the hospital in Fort Snelling



Always tops in the line of handicrafts is leatherwork; exhibited above is the work of the Veterans



Mrs. A. L. Benedict, bookbinder, demonstrates her craft at the Craft Institute held in the Buffalo Museum of Science

DECORATION OF BOOK COVERS

IRVING HARVEY, Platteville, Wisconsin



IN ANY DISCUSSION among teachers we may hear the age-old complaint or question "How may I get my pupils to read widely?" Many teachers remark of the many volumes on their library shelves, that pass unnoticed day after day.

Such a question may be a direct challenge to an Art teacher and the gratification of the Literature teacher's wish. We realize the value and incentive of the so-called "eye appeal" in books. We have noticed the many drab books of the older copyrights, yet books that are considered conducive to a well-rounded background for the pupil. These books are passed over because they do not attract the eye.

This conclusion gives the Art teacher an inspiration. How may those books be made to possess "eye appeal." To carry out the project decided upon by the Art teacher, we must secure the cooperation of the Literature teacher. If the Literature teacher would choose from her shelves those books that she thinks most

worthy and urge the pupils to choose one of the books to scan, as part of their work, she will provide the necessary approach for the Art teacher's work. After the books have been scanned by the pupil and an idea of the setting or the action has been fixed upon his mind, work can be begun to make those books attractive.

Now our Art project is to begin. The books are measured and paper covers are cut to fit. Paper covers are suitable, for interest will wane, and we may re-inspire the pupils with new covers, and as the grades are promoted the project may be revived with the new group. After the covers are ready, the pupil must decide upon the design for his cover. Here he refers to the ideas he received when he scanned the material in the book. With his idea as a basis he proceeds to develop a design for his cover.

As work progresses we find that the pupils have received training in design, lettering, book-binding, and the use of various media. The project, also, has inspired the reading of the books by fellow pupils and has developed a care of books.

CREATIVE WORK FROM THE AGE OF DESTRUCTION

RAYMOND C. HENRY, Troy, New York



CREATIVE accomplishment in Junior High School is quite definitely a victory over what is seemingly an "age of destruction." Young people at this uncertain phase of life often reflect animal-like thoughtlessness for other people. They are quick to

mock, laugh at, and belittle the most sacred interests of friends and superiors. In the lower classes, vandalism at this age gets its deepest root. In fact, the broken windows in that nicely nestled, but unoccupied farmhouse, the damaged ornamental street-light, the crude initials smeared a ragged two-feet high on the railroad trestle, and the unrestricted culmination of all such things on Halloween, is the work of our Junior High students at the peak of a perverted joy—or is it normal?

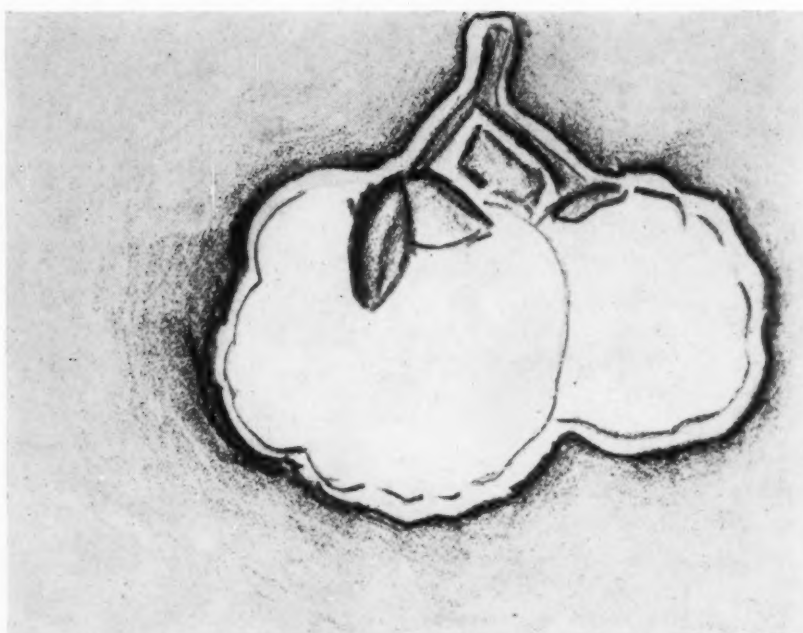
Art is a possible diverting force from such riotous living, or could it be another means of expressing it? By art, I do not mean appreciation or reverence for beautiful things. No, even sympathetic respect for the likes of other people must wait for "the age of reason." However, I do feel that some form of creative expression through art will tend to mould, gradually, these formative minds into a more mature discrimination of all enjoyment.

We must be very cautious—most of our early adolescents are not ready to be draftsmen. We cannot reach them through careful instruction on principles of design or drawing. We must just let them go—"raise Cain" as it were, on paper. The start can be as thrilling as tipping over an ashcan—bringing about the same joy or admiration from their own group.

"Draw a tree—be sure it isn't straight. If the trunk is dark make the hill behind it light. Put the color on *strong*—grade it if you can—but above all make the tree *large*, too large to fit on the paper. Make it *your* tree regardless of what it looks like to anyone else."

This will start them off on the most malicious thing they can bring to bear through crayon. The result is often a gratifying surprise for the individual—his work, finally selected, matted and hung in the class exhibition. The teacher looked upon it as an original impression, fresh and full of life and snap. It was good design—*Nature's own design*, recorded through a completely released youth. Now that it was hanging there the young person realized an accomplishment. He could draw—his composition was new and different—a real contribution, and it was as much fun as breaking milk bottles.



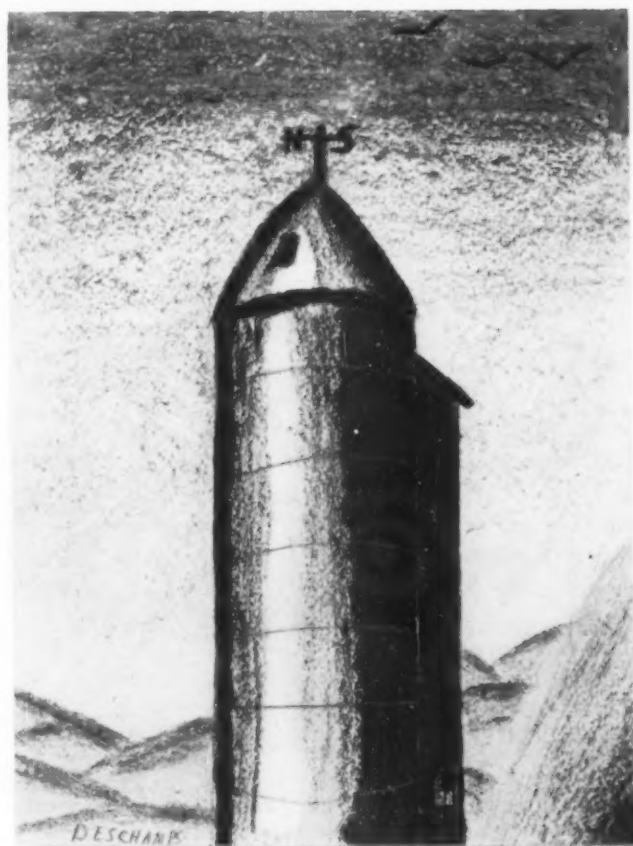
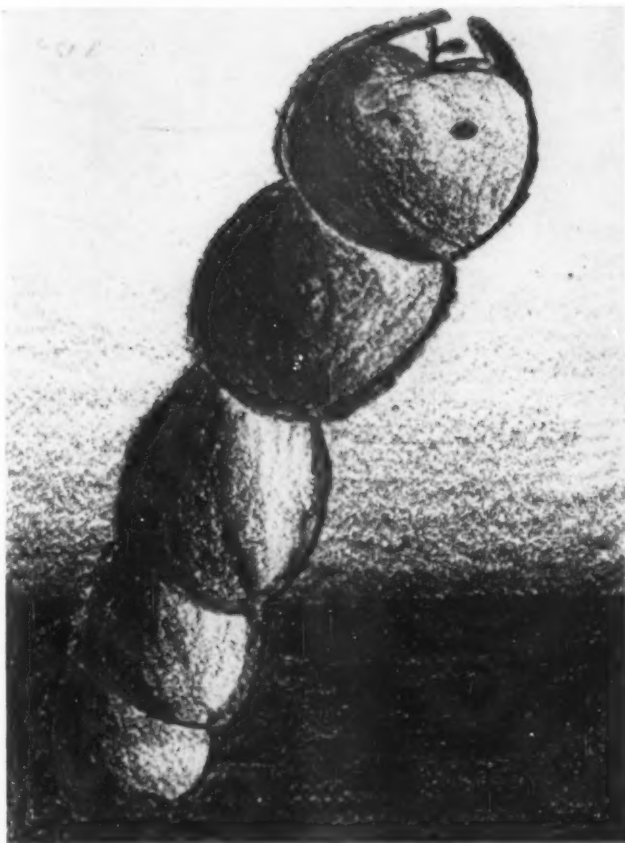


All this has been rather vague. There is, however, a minimum of instruction necessary for the type of creative drawing illustrated. Crayon is a satisfactory medium, but charcoal, water color, and even poster paint can be used in a similar way. Crayon is the best medium to obtain careful finish, without making conscious hard work out of it. At least nothing can blot or spill or run. As an introduction I present drawings of a cylinder and a cube lighted from the conventional upper left, from one source. This requires graded color and strong contrast to show form and shape. As more complicated things are attempted I emphasize that drawing and detail are unimportant, even a hindrance, but form through tone, and strong contrast of light against dark, is the life of the drawing irrespective of realism. If crayon is used it must be applied as strong as paint, not with the usual colorbook delicacy. We use good manila or white drawing paper.

Subject matter can be inspired by a brief word picture on some phase of life. Encourage the first impression or mental picture, but even this must be broken down to its simplest form. Cotton picking in the South could better be expressed by a ball or two of cotton with stems, leaves, and a strongly contrasting background, than by an entire field of cotton pickers in action. The student can handle the former but lacks drawing ability and even insight to express the latter. Classroom reference files are often completely inadequate.

Thus we draw fantastic flowers as original design and color. A mistake in drawing is not possible since no one ever really saw a flower like this to know. The contrast in color and graded tone make for interest, and a violation in composition is much less apt to be evident. And so we create bugs, animals, and fish; landscapes, travel, and grass fires; all with exaggerations in size and color. All with a freedom of





individual impression and complete license in drawing. This is an especially advantageous approach for the less talented, making possible satisfactory accomplishment for an entire class in art orientation.

Since the "calendar picture" type of realism is definitely "out" today much should be realized on all levels of talent through this creative venture. The key to successful rendering is contrast of *light against dark*. This was the secret from the earliest Egyptian tomb decorations to the latest exhibition in the Museum of Modern Art.

I could not conclude this presentation of a new creative process without some mention of a new pedagogy. The two are synonymous. There can be no creative education under accepted classroom teacher domination. Atmosphere is of first importance. The art room, of all places, must be a relaxation from the nagging strain of heavier courses. The room should be clean, orderly, and colorful. An interesting theme of decoration is a necessity. Something which pulls the interest of youth. Then there should be an equality of feeling between students and teacher—a sincere common confidence and bond of trust. Only such a status could be honestly called "understanding sympathy."

This is definitely the answer in higher education, to student accomplishment and teacher satisfaction. However, in Junior High School it is a somewhat different problem. I have always considered myself a failure with this "age of destruction." But I have held fast to my theories regardless, and although these young people will "bite the hand that feeds them" a teacher can anticipate at the best, a lifetime of "returning good for evil." Nevertheless, the resulting realization of a few "conversions" is sufficient to more than repay the trial and humility.

Eliot O'Hara, in the dedication of his book "Watercolor Fares Forth," beautifully expresses the humility necessary for real creative teaching when he wrote:

"To My Students
from whom I have learned more
than they can have learned from me."





DESIGN CAN BE APPLIED

MARGIE COLEMAN HARRIS
Gonemaugh, Pennsylvania



IN A SECTION of a mill town, Johnstown, Pennsylvania, where one of the chief sports of the children is the destruction and defacement of buildings, the Art Department of the public schools undertook the task of substituting a different game. It was to be one of construction instead of destruction, a project involving the repairing of the damaged plaster walls and removing names and witticisms written in the accumulation of grime (mill dust) on the walls.

One of the places needing the most urgent attention was the hall between the high school and the grade school where faculty supervision was absent. Here, as high as the tallest boy could reach, the walls were "decorated" with names and epithets, not always complimentary. Here the Civic Club, a group of three boys: Mike Kost, Raymond Saloom, and John Derevjanik, whose insignia was a scrub brush, began

their task of reconstruction. They called it "The Hall of Honor" and planned to place on the walls only the names of those students who belonged to the A-B Scholastic Club. Shields to bear these honored names were decided on and the class in commercial art lettered the names.

By this time a certain dignity began to be seen and the idea of making a shrine to education, with stained glass windows, was the next problem. The class in art, related to vocational economics, agreed to make designs, choosing "Art and School Subjects" and "The Home and School Subjects." The twenty-four designs were applied to the glass with lantern slide colors.

That we were to reap a reward for our effort was soon to be seen, for where there had formerly been vandalism and insubordination, there is now no loitering or congestion and in the past year, only one hand-

written name, without the usual comment, has had to be removed.

Other ideas for further decorative forms followed, for it seemed once the students caught the spirit of the project, each wanted to have a share in the fun. Two boys, Joe Kolcum and Robert Adams, both in the armed forces of our country, designed, modeled, and cast the Servicemen's Plaque, which hangs over the door between the flags. This led to other plaques of honor, one for the "Boy Stamp Champ" and another for the "Girl Stamp Champ" as an award for selling War Stamps and Bonds. These plaques were presented at the Senior Class Day Exercises.

Just when we think the idea has reached the limit of its scope, we find this is not the case at all, but rather that others are adding even more to the project in their own way. For instance, the honor roll idea appealed to home rooms; so the Civic Club lettered honor rolls

in colored chalk on the blackboards. Then the high school principal, who had been thinking a long time about honoring the A-B Scholastic Students, had the Print Shop print honor certificates which were given the students, all as a direct result of the original idea.

And now after two years, the three boys, who are the charter members of the Civic Club, are highly honored, much envied, school citizens. There is now a waiting list seeking membership into the Civic Club. To take care of these boys and permit them to prove their ability and sincerity for the duties of membership, odd jobs of repair work is found for them to do, and an honorary membership card is given them until such time as they have earned the honor of full membership. As is to be expected, the girls are beginning to show an interest in the idea, too, and are hoping to be admitted as a girl's chapter. So far, it all depends upon what the boys say.



Joe Derevjanik painting a plaque, "Home Room Stamp Champ"



Close-up of the Serviceman's Plaque

LACY LEAVES EUGENIE WEBER, Glenview, Illinois



ARE YOU a lover of trees? If so, you will find it very interesting and educational to prepare leaves for study in the following manner: Simply lay a leaf on a hardwood board and gently tap with a bristled clothes brush; or you can lay the leaf on a soft cushion and tap it with the brush. The result will be a very lacy leaf from which all the pulp has been removed, leaving only the veins and ribs for study.

Not all leaves adapt themselves to this treatment—the fleshy types break up easily; but the oak, maple, orange, grapefruit, aspen, pear, etc., are admirable subjects. They will last indefinitely after preparation and make nice decorations for walls and lampshades.

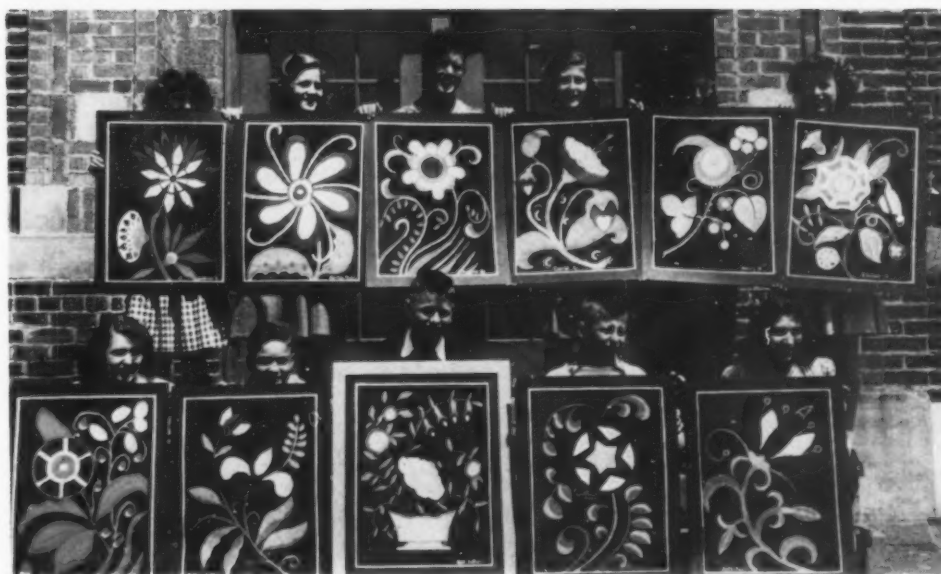
Leaves prepared in this manner more than a hundred years ago are still in perfect condition today.





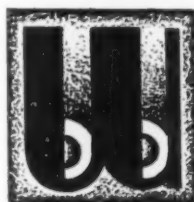
At work in the art room. The two students in the center of the picture, are placing a completed painting in the frame.

The group of pictures that were exhibited at the county fair.



FANCIFUL FLOWERS

ALMA MONAHAN
Roosevelt Junior High School, Oshkosh, Wisconsin



WE DID have a good time painting those imaginary flowers," has been heard many times during the last few months in the Roosevelt Junior High School. The eighth grade art class experienced the thrill and satisfaction of carrying through creative flower designs. The work was done on 18 x 24 manila paper, with tempera colors.

Earlier in the year, flowers had been studied and painted. This gave a background for a brief discussion of exaggerated and elaborated flower forms as a basis for a design.

In order to give the class freedom to work out their motifs in whatever manner they found the easiest, the class could use any of these materials—newspapers (saving paper), charcoal, scissors, crayon, and the blackboard.

The directions given for the project were:

1. Flowers must be large and dominant.
2. Interesting leaves, buds, lines, or dots in background must be subordinated.
3. Experiment with materials until you get flower motif that satisfies you.
4. Place on 18 x 24 manila paper.

5. Use arm movement or "swing it" to get free strokes.
6. Use good color harmony worked out from color wheel.

At first the production bore strong resemblances to common flowers they knew, but gradually they took on more fanciful appearances, as their growing interest stimulated their imaginations.

The art principles practiced were: domination, subordination, spacing, balance, unity, rhythm, and color harmony.

The special outcomes observed were:

- Satisfactory completion of a project.
- Ability to experiment.
- Constructive imagination.
- Satisfactory emotional expression.
- Certain amount of independence.
- Growth of skills.

So much satisfaction was felt by the entire class after the set of designs was completed that they wished to share the outcome with the school. A committee asked the principal for permission to exhibit them in the office. The boys in the manual arts class made a display frame in which a different picture was placed at two-week intervals.

This project shows close harmony between the various departments such as manual arts, science, and art.

Later, the whole project was taken to the county fair so that the public might also enjoy it.





This particular type of linoleum carving has numerous and varied possibilities in its presentation and handling. Every type of line from the very smallest to the broader, more bold type, is possible

Photos, Three Lions, N. Y.



Three Lions, N.Y.

A beautiful carved door to the entrance of an ancient Spanish Hacienda in Peru. Note how the Renaissance type of stone carved ornament has, under the native hands of the long ago stone carver, adopted the flat Inca artistic quality, partaking of the limitations of stone, thereby producing much more harmony than the European Renaissance examples



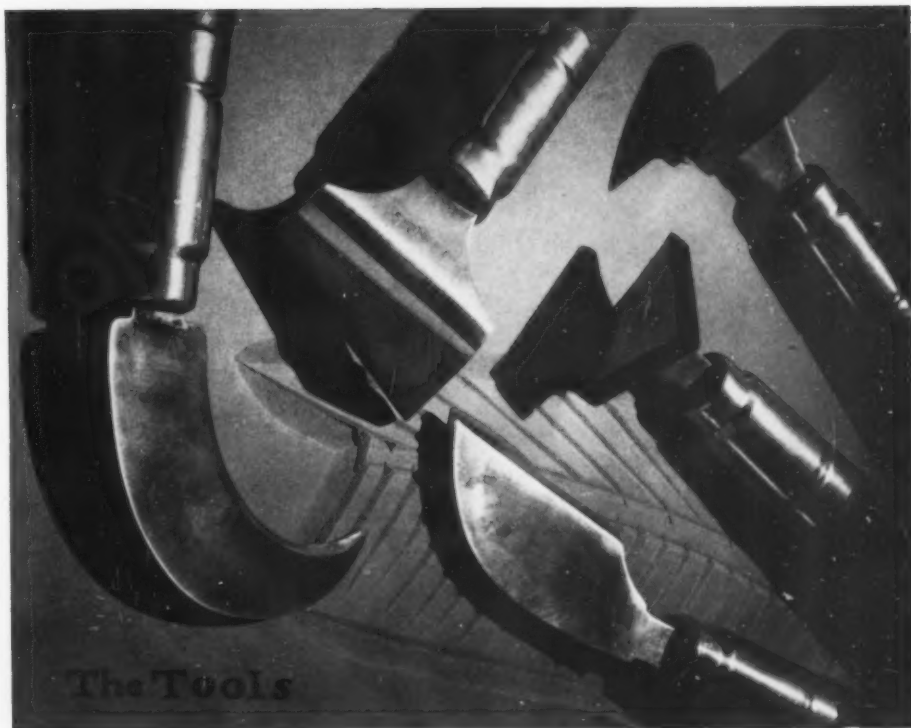
Three Lions, N.Y.

Another door decorated with modern type wood carving reflecting more the modern French influence. Most of the South American artists have completed their art training in the studios of Paris. Perhaps a Peruvian artist has acquired an ancient conquistador's home for his studio and decorated it accordingly.

A frieze made of linoleum. It features the principal activities of Texas, including lumber, cattle, agriculture, industries, scientific research, and mining, Jesse Jones and Sam Houston. The frieze was made for the lobby of the Rice Hotel in Houston, Texas



Photos by Three Lions, N.



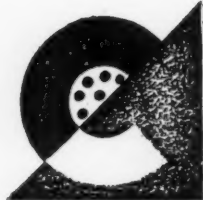


BIRDS AND TREES

A Problem for Design

MARGARET CONLEY

Dayton, Ohio



CHILDREN will find much joy and inspiration in creating something of their own if they are given, as a basis for this creativeness, a subject with which they are very familiar. What is more familiar to any child than birds and trees? Long before a child can read or write, he will make up rhymes about the songs of the birds or the magnificence of the trees near his home.

Before beginning our problem, large color plates were obtained of a large variety of birds, in natural color and surroundings. These were studied to gain a knowledge of the structure of birds in general, their appearance while on wing and when perched in different positions. This also gave the students a study of perspective in a much more interesting way, as well as a study of the body structure and color tones.

The students then drew the bird they considered the most interesting and while some colored their birds in their natural colorings, others used color schemes of their own imagination. Drawings were then made using the bird forms in various sizes and positions. This

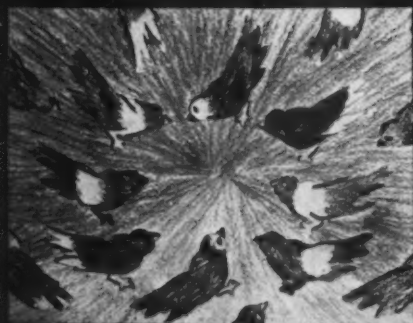


unit was then used as a pattern to make an all-over design and colored in carefully selected shades and tones that harmonized well together.

The study of tree forms followed closely that of the study of birds. Pictures of trees were studied from the standpoint of structure. What proportion of the whole trunk of the tree appeared before the formation of the branches? Where do the branches divide? On which branches does one find the heaviest foliage? These and many other questions were raised and answered. Before beginning to work on trees of their own creation, a field trip was made to observe the trees about the community.

After drawing the trees, the same procedure of coloring the drawings was followed as in the bird unit. First they were colored in their natural colors and then in the colors of the imagination of the student.

The unit as a whole never seems to become monotonous to the students, for they try to create their designs in many effective ways. The idea of being able to create one's own birds and trees acted as a stimulant to their vivid imaginations.



DESIGN... FIGURES

MYRTLE G. SANDERS, Sault Ste. Marie, Michigan



Designed figures, made
to fit a given shape

Black ink on white paper, painted
with a small brush or with speed-
ball pen-points



DESIGN... HEADS

MYRTLE G. SANDERS, Sault Ste. Marie, Michigan



Designed heads in black and white
Another project wherein black ink
was used freely on white paper.



A CHRISTMAS WINDOW

F. P. PRUCHA, Lieutenant, Army Air Corps, Harvard, Nebraska



ANY attempts have been made to duplicate the beautiful stained glass windows which grace cathedrals and churches the world over for Christmas decorations. And nothing, I think, can better spread the real feeling of Christmas than such adaptations in the windows of our schoolrooms or our homes. The problem has always been to find a method of making these decorative and inspirational windows which can be worked out easily and quickly by inexperienced hands and which will still give a brilliant effect. The answer lies in windows made from cardboard and waxed poster paper. With cardboard outlines and translucent brightly colored paper "glass" the windows give a most pleasing appearance and are durable enough to be used year after year.

The materials and tools needed are simple and easy to obtain:

1. Stiff cardboard the size of the window desired. (Several small pieces can be fastened together if necessary.)
2. Standard weight poster paper in various colors. Construction paper is not satisfactory because it is too heavy for the light to pass through.
3. A sharp knife or other cutting tool for cutting the cardboard.
4. Paraffin and an iron for impregnating the paraffin in the poster paper.
5. Scissors, paste, and other general supplies as needed. Wood will be needed for a frame if the picture is large.

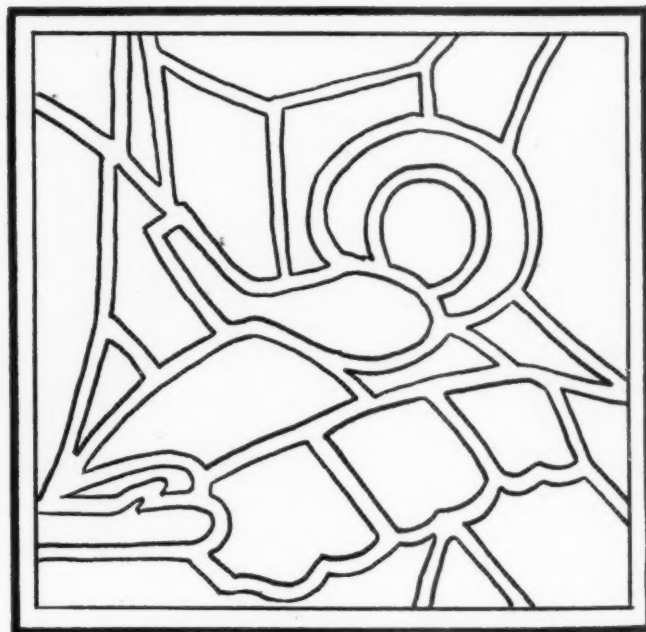
The procedure is easy to follow and a little imagination on the part of teacher and pupils can bring about quite startling results.

First, a design must be executed. This might be an original design worked out by an individual or by the class as a whole, or it might be an adaptation of some famous madonna or other religious painting. One must be sure that the outlines make convenient sizes and shapes for the colored paper. The best results are obtained if the individual colored sections are small.

Next, the design must be laid out on the cardboard. The lines of the outline should be at least one-quarter inch wide in order that they may furnish enough support for the waxed colored paper. Then the sections can be cut out with a sharp knife, razor, or other cutting tool. Be sure that the knife does not cut into the joints of the outlines and weaken them.

The actual preparation and application of the colored section should be done piece by piece. The completed cardboard outline can be used as a stencil for marking the colored poster paper in the correct shape and size. When cutting the paper allow enough margin to permit gluing the section to the cardboard outline. After a section of poster paper is cut to the proper size, impregnate it with paraffin by running a warm (not hot) iron over a cake of paraffin and then immediately over the poster paper. Do this work on several thicknesses of newspaper in order not to mar the surface of the table with the wax. Hold the colored paper to the light to make certain that the wax has completely penetrated the paper. Now this section can be glued or pasted to the cardboard outline. If the paste does not seem to stick well, run the warm iron over the seams in order to "weld" the joints with the wax. Complete the other open sections of the cardboard outline in the same manner, following the pattern design for color. One can thus build the window bit by bit into an amazing design of color, just as the artisans of the Middle Ages created their cathedral masterpieces from bits of hand blown glass. The completed picture can be fastened directly to the frame of the school windows, or special wooden frames can be attached to the picture itself to make it easily moved and easily put in place. Care must be taken not to bend the completed window, for the waxed paper is stiff and the pasted seams may become unfastened.

With proper handling and a few yearly repairs, such a "stained glass" window project can become a permanent part of the school's or home's decorations.





Nativity—E. E. Draper

The Christmas Window upon completion. A thing of beauty to behold, inspiring with the Yuletide spirit all who see it



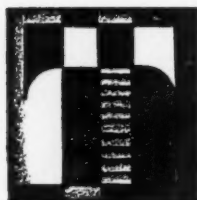
Nativity by Grass



STAINED GLASS WINDOW DESIGNS

M. LUCILLE DURFEE, Art Supervisor

ELSIE ARIEL PARKMAN, Art Teacher, Phoenix, Arizona



THE beauty of Christmas and Easter can be expressed in stained glass window designs, through the interesting combination of wax crayons and India ink. The several steps involved in production stimulate the imagination and hold the interest of the least talented. The problem is adaptable to age groups old enough to draw straight lines with rulers and to manipulate compasses.

First Step: Drawing the Cartoon

The age group should be taken into consideration in selecting the size paper. The work does not progress speedily so any size beyond 12 by 18 inches can end in discouragement for children of eighth grade age. A 9- by 12-inch paper offers a sufficient challenge to sixth graders.

Drawing the cartoon can be a valuable experience in measuring as well as applying a knowledge of good design. A frame is ruled around the paper. The enclosed space is divided into horizontal or vertical panels of a combination. Between the panels are ruled supports formed by double lines in widths adequate to add strength to the design. The panels can be gracefully arched. Smaller space divisions are made within these panels. These, too, have their supports of double lines.

Angels, choir boys, lambs, lilies, the Madonna, the Child, etc., can be placed within the spaces. The less gifted find joy in producing geometrical designs, candles, crosses, stars, and crowns. Children are

thrilled to have the opportunity to draw the symbols of their religious lives.

The figures and objects must have their own double lines of a width to conform to the size of the enclosed spaces. These are leads which bind the design to the supports. Details of faces, clothing, etc., can be treated as leads. Large plain spaces are broken into regular or irregular, curved or angular, separated by double lines. Most interesting effects can be achieved by the repetition of the type of broken spaces in larger or smaller sizes.

Second Step: Tracing the Cartoon

The cartoon can be traced onto firm white paper by using carbon paper. Pin the papers at two opposite corners to prevent slipping and to allow corners for peeking. It is easy to become lost in the maze of lines. Make necessary erasures with art gum.

Third Step: Coloring the Design

Wax crayons strong in color should be used to produce the most brilliant results. Every space is colored except frame, supports, and leads. Pressure must be exerted to cover the surface with a thick coating of wax.

The children see quickly the value of analogous colors in producing a unified whole, particularly in the broken areas. Colors offering a great contrast can be used beautifully, but have a tendency to result in spottiness. Three colors, in the broken areas, will

repeat more effectually. The colored design should be a work of beauty with its tracery of white lines.

Fourth Step: Blacking Out the Design

The entire paper is given a wash of India ink. The wax coating resists the ink, causing it to draw away. The frame, supports, and leads soak up the ink. If a solid coating is desired over any area slow brushing will produce it. The paper should be thoroughly dry before the next step is commenced.

Fifth Step: Revealing the Ink-stained Design

This is the most fascinating step of all. There is a deep inner satisfaction in scraping the ink and wax from the paper to reveal the altered colors. So satisfying is this to little children that their diligence removes all of the ink. Older children appreciate the textural qualities which can be achieved by hatch strokes, cross-hatching, picked-off bits, and etched



lines of extreme delicacy. It is not difficult to find the design which takes on a different quality than the ink-stained paper.

Ordinary penpoints inserted into the holders with stub ends exposed make good scrapers, as do stencil and scratch knives, and other bladed tools. Care must be taken that the surface of the paper is not ruffed.

A poor scraping technique can be easily corrected by removing the coating and reapplying the wax and ink, wholly or in part. Modified color corrections can be easily made if the color applied is an analagous darker hue, or one which entirely masks the other.

Sixth Step: Enjoyment of the Results

While the above described method is applicable to other types of design, for the stained glass window it produces a mellow quality. A room or hallway hung with these lovely designs during the sacred season of the year inspire all who see them to joyous reverence.

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת
 Hieratic Script
 א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת
 Phoenician Moabite
 א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת
 Phoenician Siloam
 א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת
 Hebrew Square

EVOLUTION OF DESIGN FROM THE ALPHABET

ELIZABETH FREMBLING

Palo Alto, California

TO SAY that the alphabet is the History of the Evolution of Design is more truth than fiction, especially when one studies the development from the picture writing or hieroglyphics of the Egyptians to our present-day characters. Instead of an alphabet such as we know today, theirs was a word-picture alphabet of some 3,000 characters, simply but effectively drawn on their tablets of stone and pillars in their monuments and temples. From these 3,000 word-pictures later evolved an alphabet of 29 letters, 140 phonetic signs, and 200 determinatives. The alphabet characters were a modification and a further simplification of the original word pictures.

When the Phoenician priests adopted the Egyptian hieroglyphics to use in monumental writing, they gave their script the name Hieratic. Out of this, three main groups were developed—the Armanian, adopted by Western Asia; sabian, Source of India's alphabet; and

Hellenic, which has been the source of our alphabet.

In the ninth century B.C., the Greeks took twenty-two of the Phoenician symbols, added five of their own and carried it to Italy, then known as Early Latin, in the eighth century B.C. When the Romans accepted twenty of the Greek symbols, they added but three of their own.

The Roman alphabet is the parent of all of the styles and variations of the alphabets of today. This is due to the beauty and legibility of the Roman characters. While the distinguishing characteristics of the Greek alphabet was its angular form, the Romans softened the harsh angles with curves, just as they had introduced the arch in architecture.

Designs of the alphabet have become many and varied. Beginning with the manuscript letter, used by the monks to rewrite the Bible and record history, to the modern, simple designs, the story of Lettering is a long and fascinating history of design.

א ב ג ד ה ו ז ח ט י כ ל מ נ ס ע פ צ ק ר ש ת
 Hebrew
 Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω
 Greek
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 Roman
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 Alphabet of Today

Variation on a Theme

Uncials
14th Century

A B C D

English Gothic
Classic
Elaborate design

E F G H

Cartoon
Bold emphasis
Simple design

I J K L

Script
Rhythmic, free
flowing design

M N O P

Italics
For emphasis.
Effective design

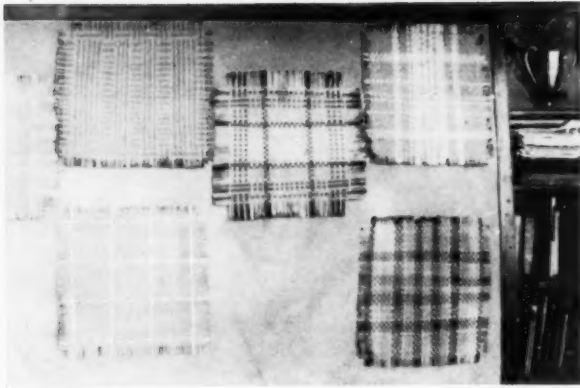
Q R S T

Modern
Sophisticated,
beautiful design

U V W

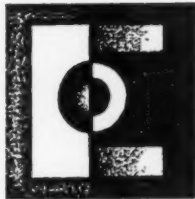
Modern
Design based
on a square.

X Y Z



APPROACH TO DESIGN THROUGH COLOR CONSCIOUSNESS

MYRTLE E. SELL, Albert Lea, Minnesota



ACH year we strive to teach something about color in every grade. This year we had an opportunity to use the inclusive word "Color" as the topic for one of our art programs that we presented to the Parent-Teacher Association of Abbott School.

Since we do not wish our color study to be formal, but rather that of continuous growth in every grade, we chose the phases of color that would lend themselves to demonstration.

The introduction by the supervisor emphasized the importance of color in everyday life. Comparisons and contrasts were made of color changes in the home and its furnishings. Examples of changes in attitude of color in men's clothing were given.

Demonstrations of actual mixing of the secondary colors—orange, green, and violet—were given by three third grade children. This was done with opaque paint in glass jars so that the color was visible to all. When the child found he had added too much of one color, he showed how he could still change the hue. He mixed until the color was true with the standard chart. Similar experiences of having difficulty in getting exact colors were compared to those encountered by the dyer and printer. The eye had to act as a judge in determining when the color was satisfactory.

Explanation of the word "tint" was given. Few people find it easy to express themselves in terms of the value of a color. The third grade class had painted a value scale to show the variety of tints that might be obtained from a single color. Sometimes a light color is much more suitable in a particular place than the normal color. A similar account was given with reference to the word "shade." Effective landscapes painted with water color using tints, shades, and their normal color were shown by a pupil. In all cases it was emphasized that the contrast between dark and light is the main factor in showing objects or areas at a distance.

Since most people have to depend on color schemes that have been tested as good ones, we learn to use an additional one every year. The explanation of the monochromatic color scheme followed the talks on value.

A fourth grade girl next showed how to find the complementary color schemes on the chart. Cut paper conventional designs were viewed; all of them were in a complementary color scheme. In each instance, more of one color and less of the other were used. In many designs, tints or shades had been substituted for the normal color. Examples of places were named for which the particular design would be suitable.

When two colors are not sufficient for expression, as is often true in the fifth and sixth grades, triads and split complements are relied upon. How to find these on the chart, and how they appear in designs, was demonstrated.

When are analogous colors used? was illus-

trated by showing magazine clippings. Why are these colors so pleasing to the eye? Color relationship and reasons for them were explained; comparisons were made with members of a family and their resembling characteristics.

Have you ever said, "I can't wear that color"? Well, most of us have, but we attempted to show next how much a single color can be changed, either in value or intensity so that possibly it is just as important to say how light, how dark, how bright, or how dull as it is to say—"what color."

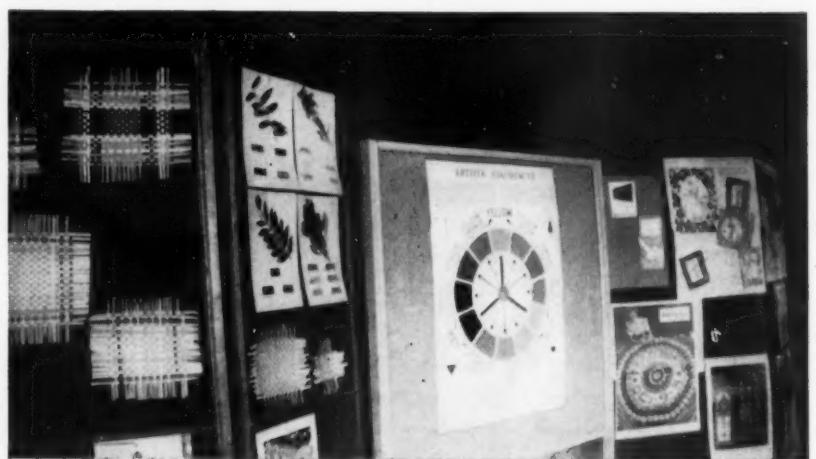
Since there are many references to cool and warm colors, the terms were explained along with their origins and effects when used.

During September the sixth grade class had gathered leaves, weeds or flowers that attracted them because of color combinations. These were pressed and mounted. Later, colors were mixed and matched with water color until they were true to those found in nature. This method was intended to show one way of making up an original color scheme; and to give additional practice in mixing color. Many difficulties and complications were encountered in the process of mixing.

For the summarizing account, the least liked and most liked colors were named. Attention was called to the many clippings and illustrative material pinned up for close inspection. They were:

- Woven paper mats with definite color schemes
- Newspaper article illustrating a doctor's findings on how color affects mood, temper and health
- Color used in war, especially camouflage
- Color with reference to vitamins
- Color in the sky
- Color under the water
- Color schemes in floral arrangements
- Color schemes in furnishings
- Color schemes in house furnishings, etc.

More appreciation of color, more thought regarding its use, more color consciousness in our daily life, is what we hope this program has achieved.



PICTORIAL MAPS AND MAP MAKING

ANN G. POWERS
Oxnard • California



HE making of pictorial maps is different from all other kinds of pictorial technique and forms an ideal integration of art, nature study, history, geography and also creates interest in neighboring countries.

Maps are the subject of perennial interest to children and so are fascinating subjects for children's art work. Aside from their value as a classroom mural decoration, to which all pupils have contributed directly and indirectly, pictorial maps are of great practical value to any school.

Map making is one of the most ancient of the arts. Maps were produced in Babylon, Greece, and Rome. The oldest existing maps are to be found in the Museum of Turin. They are made on papyrus and illustrate the location of gold mines in the Nubian Desert.

Anaximander, a famous Greek philosopher, made the first scientific map in 500 B.C. He thought that man sprang from some other species of animal, probably aquatic, "for had he been originally as he is now he would never have survived." The earliest pictorial map, also in the Museum of Turin, is made on papyrus too, and depicts the triumphant return from Assyria of Seti I. The background contains pictures of an Egyptian canal filled with crocodiles and also a lake well stocked with fish.

Hipparchus, the great astronomer, was the first to map the skies and from him Ptolemy obtained many ideas for his geography.

The ancient peoples used varied materials for maps, including clay and marble, brass, copper, precious metals, bronze, paper, papyrus, and tapestry. Animal skins and bark were utilized for the crude maps of the Eskimos, Australians, Maoris, Polynesians, and Tahitians. When Cortez landed in Mexico he was presented by Montezuma with a gorgeous Aztec map printed on cloth.

During the sixteenth and seventeenth centuries maps were fanciful and artistic and as they grew more scientific towards the beginning of the eighteenth century they became less allegorical and less interesting as purely human documents.

Samuel Pepys wrote in his Diary of the year 1666, "Abroad to many several places about several businesses. . . . At noon to the 'change a little, then bespoke some maps to hang in a new room (my boy's room) which will be very pretty. . . . After dinner to the hanging up of maps and other things for the fitting of the room, and now it will certainly be one of the handsomest and most useful rooms in my house."

There is, at present, an intense and widespread interest in both old and contemporary maps.

"Old Maps and Their Makers," published by Holman's Print Shop, Boston, is a collection of maps of the early known world with monsters, fears, and dark beyonds. This edition is cheap but the maps are small and clear.

"Old Decorative Maps and Charts," by Arthur L. Humphrey (Minton), costs \$25.00. Most of them are colored and come from all parts of the world and even include sky charts where the monsters are colored constellations.

"A Book of Old Maps," by Emerson E. Fite and Archibald Freeman (Harvard University Press), costs \$25.00. This book shows American history from the earliest days to the close of the Revolutionary War; they are not in color but are perfectly reproduced and of great historic interest.

SOURCES

LOCAL BOOK STORES

Map of Australia	\$3.50
Children Everywhere	2.50
Map of London	1.65
Map of Paris	1.65
Map of Boston	2.00
Map of Hawaii	2.00
Humorous Map of California	1.50
Los Angeles in 1871	1.00
A Medieval Map of East and West (by Alice York)	2.50

LOS ANGELES TIMES—Feb. 10, 1929

Charles Owen's Map of Mexico

AMERICAN CRAYON COMPANY—Sandusky, Ohio
U.S. adv.

ARMOUR PACKING COMPANY

Food Products Map adv.

SATHERGATE BOOK SHOP—Berkeley, Calif.

Map of Berkeley, Oakland, Alameda \$5.00

WESTERN AIR EXPRESS—Los Angeles, Calif.

Catalina Island free

FORTUNE magazine frequently contains beautiful pictorial maps. The issue of November 1934 contained a pictorial map of the State of Maine.

WASHINGTON SQUARE BOOK SHOP—27 West Eighth St., New York City

New Map of the World	\$3.15
Wondrous Isle of Manhattan	1.65
Bermuda Islands	1.65
Long Island (Rev. Period)	3.15
Massachusetts, the Old Bay State	3.15
Our United States	3.15

D. F. ROBERTSON TRAVEL BUREAU—408 So. Spring St., Los Angeles, Calif.

Tourist Map of Europe free

MATSON-LASSCO LINE—215 Market St., San Francisco, Calif.

Around Pacific Cruise free

HOUSE BEAUTIFUL, July, 1927

A Renaissance of Wall Maps (illustrated article by Alice Erskine)

BOOKS

Les Provinces de France, Illustrees
(Could be ordered from any book store)
Lanski, Lois—The Wonder City
(See end papers) 1929

The Huntington Library at San Marino has reproductions of very old maps for sale. They are inexpensive and may be colored with crayon or painted with oil paints and framed.

Lampshades are easily made from these reproductions. Paint first with oil paints. When dry, coat with French spirit varnish. If an antique effect is desired take a soft rag, dip in turpentine then in burnt umber oil paint and pass quickly and lightly over the surface of the varnish. Then, while still damp, take a clean rag and wipe out highlights. Rub the wrong side with a rag dipped in turpentine and in either rose or orange-colored oil paint. If a greater degree of transparency is desired, boiled linseed oil should be rubbed into the paper with a round and round motion, previous to coating with French spirit varnish. Treated in this manner an inexpensive map reproduction looks like an old parchment.

MATERIALS

Manila paper may be used with calcimine and crayon. Unbleached muslin must be of good heavy quality and should be thoroughly pressed and kept free from wrinkles while the map is in the process of being made. Color the muslin with crayon, heavily put on, and do not iron to set the color. It stays fresher when this method is used.

Individual maps may be made in fine detail by upper grade children, using colored India inks on heavy smooth paper.

The back of oilcloth and cheap white window shades are adaptable materials.

White burlap makes an artistic map, combined with calcimine, poster paints, and crayon. Fringing makes a suitable finish.

Butterskin paper, mounted later on stiff paper, is good for individual maps in the upper grades. Inks should not be used on it for they tend to shrink this type of paper.

METHODS

Maps are better when simple and this simplicity can only be achieved by careful planning and much preliminary thinking.

The outline of the country or continent may be easily applied to any material by using the projector. A slide of the desired area may be inserted, the projector focused to the proper size for the map to be made, and the outline traced.

Classes may be divided into committees. There could be a committee for research, one to actually draw on the map, and another to determine colors and art principles to be applied.

When a map is full of pattern the ocean should be plain and should show a contrast in color value. Lettering should be neat and orderly, but used sparingly.

Maps should be gay in color and bold in execution. As a class project, many pitfalls are avoided by working on a large surface.

When sailing vessels are inserted pictorially in oceans, they should all be blown by the same wind.

Cartouche inserts present fascinating possibilities. A coat of arms may be used with a border of seashells, dolphins, corals, and marine plants. Game and fruit motifs, birds, or even landscapes are suitable subjects for a cartouche.

One very successful map was made with a gray-green landscape. Trees were black, lakes and streams made with silver aluminum paint, with roads and lettering done in orange.

Green-blue, or clear blue for water with deeper blue accents in the border is a pleasing combination.

BORDERS

The border may be composed of a series of pictures of scenes, or of industries including those of bordering countries.

One of the art principles is to repeat a color. If yellow is used, for example, that color should be repeated again in varying amounts throughout the border.

The border, if properly utilized, will furnish a valuable problem in design. The history of transportation may become vitalized by the map border.

For a border on a map of North America, pictures of the basic commodities given to the world by the American Indian could be developed in an original and colorful manner.

- | | | |
|-----------------|------------------|------------------|
| 1. artichoke | 13. sweet potato | 25. vanilla |
| 2. muscovy duck | 14. pecan | 26. guava |
| 3. potato | 15. pawpaw | 27. zapote |
| 4. gourds | 16. peanut | 28. manioc |
| 5. pumpkin | 17. tobacco | 29. papaya |
| 6. maize | 18. cotton | 30. coca |
| 7. maple sugar | 19. avocado | 31. cacao |
| 8. squash | 20. chicle | 32. quinine |
| 9. persimmon | 21. bennequen | 33. chile pepper |
| 10. turkey | 22. cassava | 34. beans |
| 11. anil | 23. rubber | 35. cochineal |
| 12. tomato | 24. pineapple | |

Flags of bordering countries make borders for maps which boys particularly enjoy making. A good reference to use in this connection is:

McCandless, Byron and Grosvenor, Gilbert H., *Flags of the World*, National Geographic Society, 1917, \$2.00

Stripes of many colors in different widths make a very gay border and one easily accomplished by smaller children. It is a good idea to have much white in this border by leaving uncolored spaces of either white paper or the natural color of unbleached muslin. The background thus helps to make the pattern.

The Pacific Coast region has a wider range of accommodating conditions for growing imported fruits than any other section in the United States. These foreign fruits grown in California would make an excellent subject for research as well as picturesque illustrations for a California map. The main subject of such a map could easily be *Fruits of California* with the tropical and semi-tropical varieties composing the pattern of the border itself. Other varieties will occur to the children.

For example, such foreign importations as St. John's bread, feijoas, pomegranates, persimmons, jujubes, varnish nuts, and camphor grow readily in California. Some others, such as the mango, sapote, date, papays, avocado, and nutmeg need special thermal and soil conditions, but are found here.

Loquats from Japan are fairly common and kumquats from there also are found in less abundance. The chayote vine almost ranks as a vegetable and the citron, imported largely from Italy, is grown in commercial quantities. Guavas are found in almost every orchard.

SUGGESTIONS

"Our Heritage from the Ancient World" would make an excellent subject for a fifth and sixth grade to present on a pictorial map. Some pictures for a border might consist of:

1. Pyramids
2. Colossus of Rhodes
3. Pharos of Alexandria
4. Mausoleum of Halicarnassus
5. Statue of Zeus at Olympia
6. Temple of Diana at Ephesus
7. Hanging Gardens of Babylon
8. Leif Ericsson
9. Columbus
10. Trojan Horse
11. Marco Polo
12. Robin Hood

On the map proper, such subjects as Hannibal crossing the Alps, castles in medieval France, Carcassonne, Vikings, Romulus and Remus, and papyrus making in Egypt might be pictorially drawn. There are possibilities in this one type of map alone to engage the interest of a class for an entire year.

Second grade children enjoy making a map of their own county. Children in this grade draw very good illustrations of vegetables, fruits, and animals. Too ambitious subjects for illustration are best avoided. Pupils prefer to make their own lists of products for their map and class discussion leads to the selection of pictures which they wish to use in the border.

Other subjects for maps are those showing the location of all the world's spices, or perhaps indicating the location of all the minerals and precious stones (diamonds from Brazil, rubies from Ceylon, etc.).

Marco Polo's adventures, the raids of the Vikings, or the Children's Crusade contain interesting features for exploratory maps.

Another possibility is a map indicating trees indigenous to various countries, such as eucalyptus to Australia, Monterey cypress and Torrey pine to California.

The explorations by the United States Department of Agriculture for adaptable plants and fruit would be an immensely profitable inspiration for a pictorial map. In this connection a valuable book is Fairchild, *Exploring for Plants*, The Macmillan Company, New York, 1930.

FINISH

A map should be beautifully neat. Give a coat of white shellac to any map done on paper. Cloth maps should be finished with a binding of skirt braid or a wide border of black or colored sateen. Cornflower blue is especially attractive.

A compass needs to be incorporated in every map.

Leave some interesting spaces. A crowded map looks cluttered and is not pleasing to the eye.

OUTCOMES

Children gain a greater knowledge of color, both in harmonies and contrasts by making pictorial maps. They learn to use color in newer and more artistic ways. They also show a decided tendency to put their knowledge of the art principles to practical use. Suitability is one of the main art principles. In making a pictorial map, children are called upon to select suitable materials and media. They learn to evaluate their own work by observation and class discussions. Finally, they become eager for further experiences in art and gain some insight into the social significance of art and its practical application in everyday life.

ENLIST . . . ENCOURAGE . . . Student Entries IN *Fellowcrafters'* "ISLAND DESIGN CONTEST"

PURPOSE OF THIS CONTEST

- (a) To promote study and appreciation of authentic island art. (b) To encourage originality and interest in design through presentation of a specific object toward which students can work. (c) To co-operate with the teacher in project planning.

RULES OF THIS CONTEST

- 1 For purposes of this Contest, "island design" shall be construed to be design motifs traditionally developed and used by native inhabitants of islands of the Pacific Ocean, including the Aleutians, Hawaiian Islands, islands of Polynesia, Micronesia and Melanesia, New Zealand, Borneo and the Celebes, but not excluding any other islands in the Pacific area.
- 2 Basic theme of entries must be authentic island motifs creatively arranged, rearranged, redesigned or modified in a manner demonstrating originality, for execution in a specific crafts medium (leather, wood, textiles, clay, etc.), employing the accepted techniques for working that medium. Entry blanks must state medium for which entry is intended.
- 3 Any student regularly enrolled in any Art or Crafts Class in any public, private or parochial secondary school (7th to 12th grades) is eligible to enter this Contest.
- 4 Contestants may submit as many design sheets as they desire, but each sheet must be accompanied by separate entry blank.
- 5 Official entry blank or facsimile thereof giving full name, address, age, school name, and signed by entrant and Art Teacher or Instructor must accompany each entry; contestant's name should not appear on design sheet or sheets entered.
- 6 Entry blanks will be provided by instructor, or may be clipped from *The Fellowcrafter*. (Please request quantity wanted.)
- 7 All entries shall be in black drawing ink on 11- by 17-inch white bristol or map board, ready for photographic reproduction, with border lines drawn with ruling pen 1/2-inch in from each edge. Several designs may appear on one sheet.
- 8 Instructors, curators and other interested adults are urged to encourage research and assist with suggestions, but no teacher, curator or adult shall draw or ink any part of a student's entry.
- 9 Decision of judges will be final and will be based on:
 - (1) Authentic island character of motif.
 - (2) Degree of creative effort represented by arrangement or modification of island motifs.
 - (3) Practical suitability of design for execution in medium for which planned.
 - (4) Artistic value of design as a stimulus to creative effort by other students.
- 10 All qualifying entries become property of *Fellowcrafters, Inc.* Sincere effort will be made to return non-qualifying entries.
- 11 First prize, \$50.00; Second prize, \$35.00; all other qualifying entries, \$20.00 each.

Prize-Winning and Qualifying Entries will be published in book form by *Fellowcrafters, Inc.*, as an addition to *The Orange and Golden Book* series.

OCT. 1, 1945—ISLAND DESIGN CONTEST OPENS
JAN. 31, 1946—ISLAND DESIGN CONTEST CLOSES

Fellowcrafters' big, revised catalogue is a real help in crafts-in-art. Lists materials, tools, projects, project kits, books and instruction manuals for over 20 crafts.

See **THE FELLOWCRAFTER** for full description of the Island Contest. Ask *Fellowcrafters, Inc.*, Boston, or your nearest *Fellowcrafters'* distributor, for copies of the newspaper **THE FELLOWCRAFTER**



Melanesian Wood Carvings.
Courtesy
Boston Museum of Fine Arts

Entry blanks and copies of **THE FELLOWCRAFTER** will be supplied by your nearest *Fellowcrafters'* distributor. Please tell him how many you want.

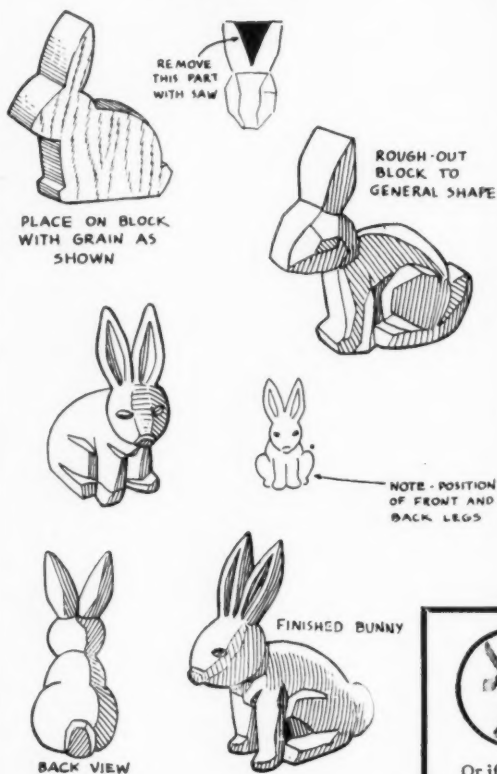
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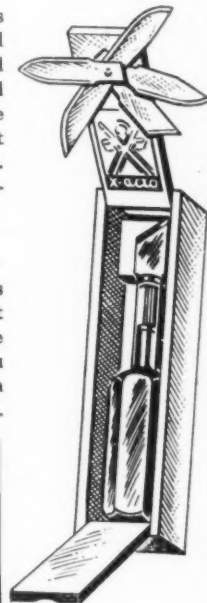
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Miss Parkman, Art Teacher, Phoenix, Arizona, have outlined the several steps which they found desirable in the stained glass problem so finely illustrated.

★ Elizabeth Frembling of the *School Arts* Staff, herself a student and instructor in art of wide experience, has contributed an interesting article on the evolution of design as noted in the alphabet. A careful reading of this article and study of the three illustrations will furnish an excellent opening to "the story of Lettering [which] is a long and fascinating history of design."

★ Myrtle E. Sell, Minnesota, adds great value to the discussion of design by her article on page 106—"Approach to Design Through Color Consciousness." Books have been written, lectures have been given, color has been studied, yet it is still one of the fugitive subjects. Miss Sell has apparently hit upon a practical method of making color better understood—at least she "hopes this program has achieved more appreciation of color, more thought regarding its use, more color consciousness in our daily life." Her formula is certainly worth trying.

★ Finally, the article on "Pictorial Maps and Map Making," by Ann G. Powers, of California, has much in it of value in design, in history, and in art. The author has made careful research into the history of map-making, and has also given very valuable sources for material for all who plan map-making as an art subject.

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NATIONAL ART COMPETITION

For the purpose of encouraging young artists and developing their talent and art appreciation, a competition, the first nation-wide of its kind, sponsored by Mr. Harry Doehla of Fitchburg, Massachusetts, is open to high school boys and girls. The problem in the competition is to design an original design in color, suitable for use on a greeting card.

The prizes are very worth-while—a first national prize of a 4-year Art School Scholarship, value \$1,000, plus materials allowance of \$100 per year. Other prizes amounting to one-half and one-quarter the value of the first prize, as well as state-wide prizes of Victory Bonds and cash.

Mr. Doehla is noted for his sponsorship of talented young people, having established scholarships in public schools and made funds available to the Boy Scouts of America to carry out a special achievement program. He believes that a high school student's artistic talent, both active and latent, can best be developed by such gestures of encouragement as this Art Competition.

School Arts recommends that those interested write at once to Miss Helen V. Denson, 12 East 41st Street, New York 17, N. Y., for the Competition closes December 10, 1945. A great many are expected to take part.

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All the details may be secured by addressing National Poster Contest Headquarters, Traffic Engineering & Safety Department, American Automobile Association, 17th Street and Pennsylvania Avenue, Washington 6, D. C.

EBERHARD FABER RETIRES

Mr. Eberhard Faber, son of the founder of Eberhard Faber Pencil Co., Brooklyn, N. Y., has retired as President, but continues active as the Chairman of the Board. At a meeting of the Directors on September 13, J. Coburn Musser was elected President. Thus, for the first time in 96 years as one of the most widely familiar names in American business, the Eberhard Faber firm comes under the active management of an individual other than one bearing the name Faber.

Mr. Musser has been Vice-president of the Corporation since 1939, and prior thereto has been General Manager. He is President also of Eberhard Faber Corporation, established for the manufacture of a new writing instrument pointed with a revolving ball, and due soon to invade the high grade fountain pen market.

At the same meeting, Carl P. Finck and Frederick G. Huber were elected Vice-presidents. Both have long been identified with the Eberhard Faber interests, Mr. Finck latterly as Executive Vice-president of Eberhard Faber Rubber Co., Newark, N. J. Mr. Huber has been Secretary-Treasurer of Eberhard Faber Pencil Co. and now acquires Vice-presidential responsibilities also.

CORRECTION

In the September number, page 17-a, it was erroneously stated that information about the Hiler Color System would be given by the Laboratory of Anthropology, Santa Fe, New Mexico. The correct source for such information is Hiler Color System, Bonita Terrace, Hollywood 28, California.

GIANT MURALS, DEPICTING AVIATION HISTORY, FOR EASTERN AIR LINES BUILDING

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Against a background showing all forms of transportation prior to the airplane, the murals will extend 45½ feet in length and 20 feet in height across both the north and south walls of the lobby, to combine with the west wall whose length is an additional 54 feet. All three panels will combine in a montage whose theme will be the unification of continents and peoples through the medium of air transportation.



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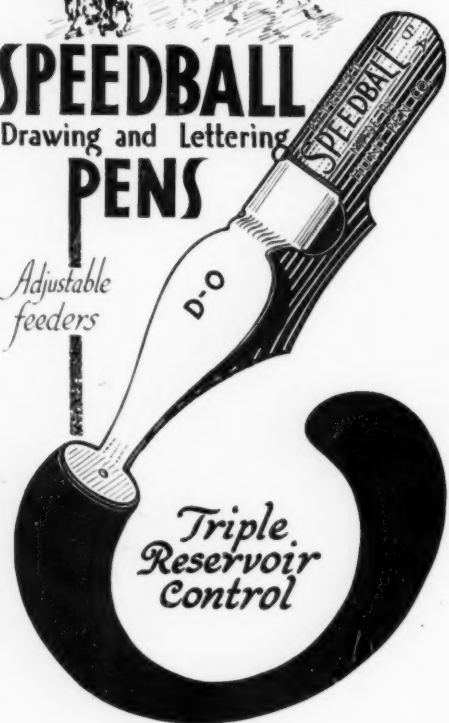
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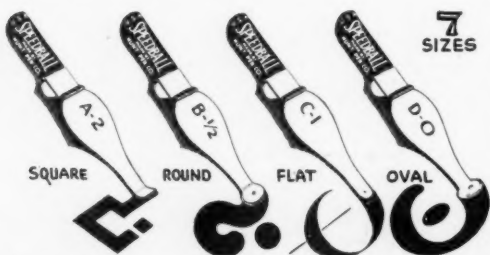
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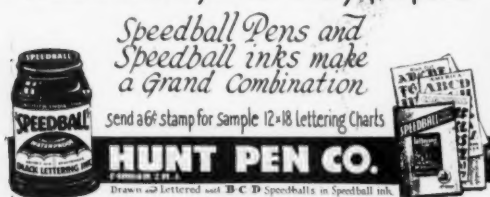
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10-a

TEACHERS Exchange Bureau

Subscribers will find in this column notes about educational literature and the latest developments in art helps for the classroom. Readers may secure copies of the printed matter mentioned as long as the supply lasts by addressing TEACHERS EXCHANGE BUREAU, 101 Printers Building, Worcester 8, Mass., and enclosing a three-cent stamp for each item requested.

★ A modern Noah's Ark molded of lustrous, colorful Tenite plastic is launched in time for a happy postwar Christmas. The ark, measuring about 19 inches from bow to stern and 5½ inches in the beam, is a sound, bath-tub worthy vessel. The buoyant Tenite hull, weighted with metal to prevent it from capsizing, floats easily—for the biblical forty days and nights, if need be—and is completely watertight. The tough Tenite plastic also withstands the banging and rough treatment to which toys are so often subjected.

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roof, brilliant red. The roof may be removed, fastened end-to-end by two grooved plastic strips provided for the purpose, and a gangplank is formed. Treads molded on the underside of the roof halves afford safe footing for a complete set of plastic animals—including mama and papa elephants, kangaroos, giraffes, camels, dogs, lions, plus Mr. and Mrs. Noah and the all-important white dove. The male elephant has long gleaming tusks of ivory Tenite. Made in rather complete detail, the little figures are, like the ark, virtually unbreakable.

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★ A new all-purpose drawing and measuring device, the Parva-graph, has just been introduced by Parva Products Company, West Haven, Please turn to page 12-a



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School Arts, November 1945

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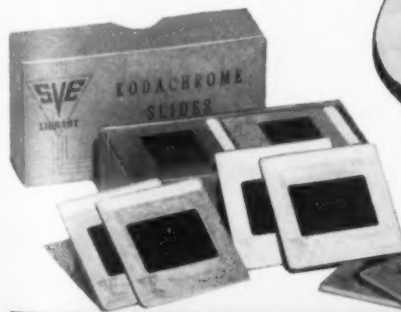
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"Marching Men," a mural symbolizing the tide of American spirit which brought victory to our nation in the Pacific war, was unveiled September 16 in the foyer of the main building of Headquarters, U.S. Army Forces, Middle Pacific, at Fort Shafter.

The mural was painted by Master Sergeant William R. Domaratius, 7921 60th Avenue, Glendale, L. I., who received the Bronze Star Medal from Lt. Gen. Robert C. Richardson, Jr., commanding Army Forces, MIDPAC. General Richardson's staff and prominent civilians were guests at the ceremony.

The painting depicts rugged American Infantrymen marching forward through the jungle to combat. The men portrayed are true types, and the terrain shown is accurate and real. Enlisted men from the MIDPAC Unit Combat Training Center were used as models, and Sergeant Domaratius spent long hours at the center studying details of the matted jungle course. The work

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The citation for the medal awarded to Sergeant Domaratus was read by Brigadier General O. N. Thompson, MIDPAC Adjutant General. It stated, in part:

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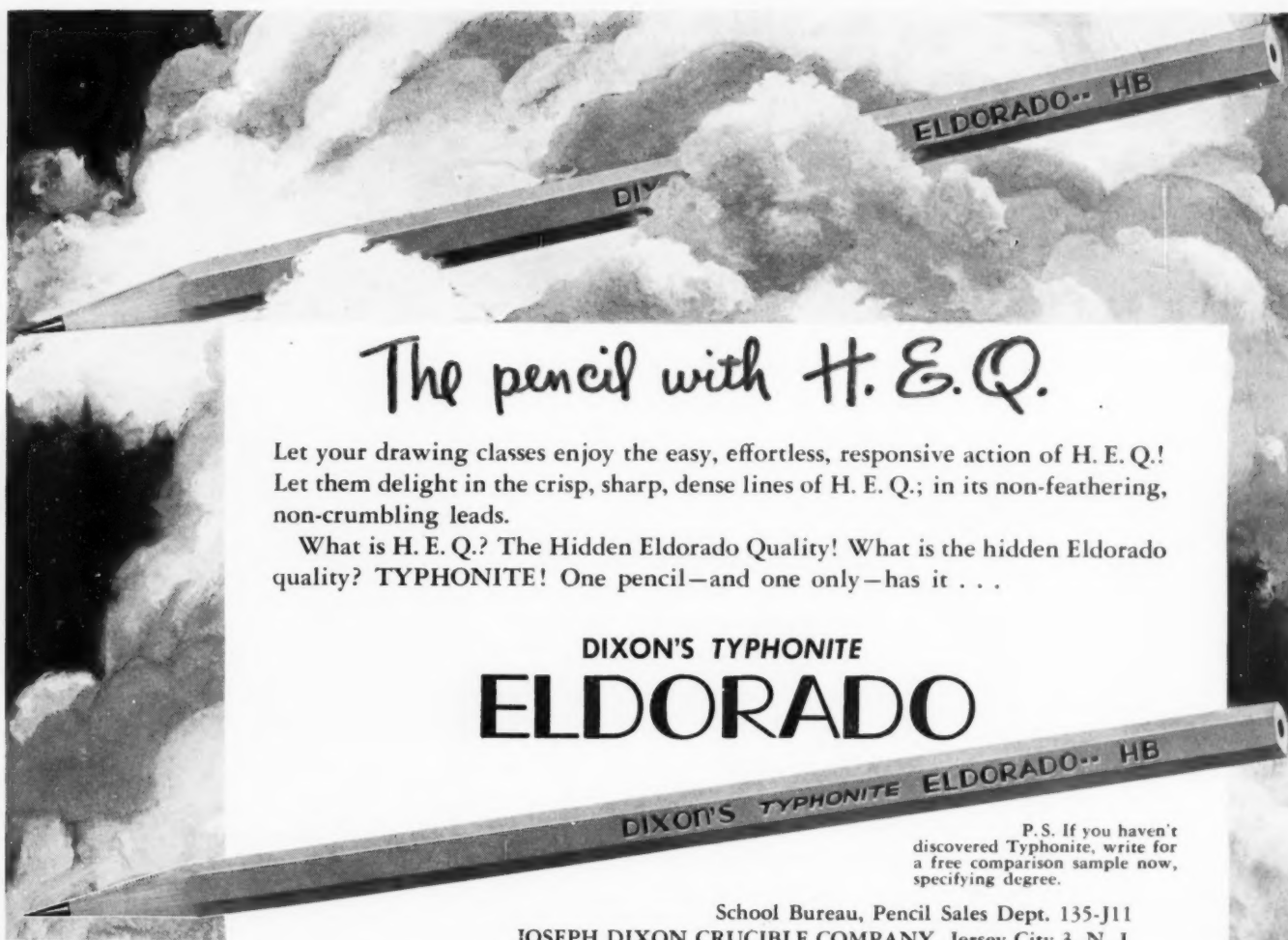
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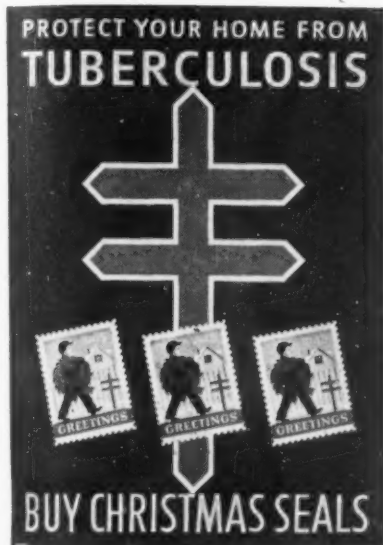
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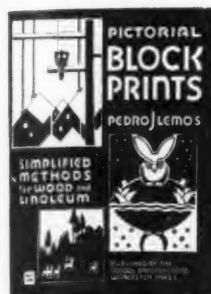
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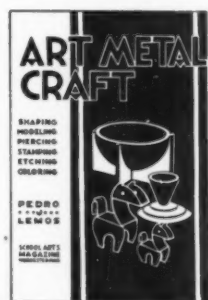


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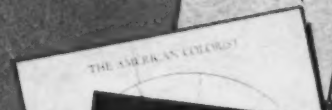
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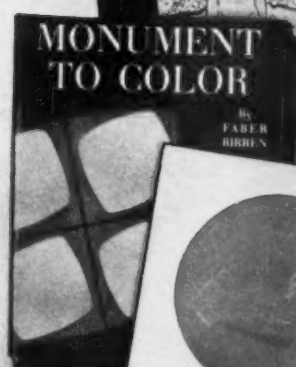
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